

CHANGE THROUGH LEARNING:
OBSERVING THE NEED AND BENEFITS OF A MULTICULTURAL MUSIC EDUCATION
THROUGH APPLYING COURSEWORK ABOUT THE KOREAN AND KOREAN
AMERICAN MUSICAL DIASPORA

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Abstract

Music education is often synonymous with Western Music education, or more specifically, Classical music education. Music theory and analysis surrounding the styles of Bach, Mozart, and Beethoven have been central to the pedagogy of a collegiate musical background, while expertise in Carnatic, Gamelan, or African drumming—to name a few—is seen as nonessential. This research project aims to uncover the reasons why (higher) music education is so narrowly focused and provides the skeletal framework for a practical method to begin constructing diverse, holistic curricula. While the overarching goal is to diversify music education in all cultures, the project focuses on the Asian American and Korean diasporas. After a literature review that outlines the need to alter the state of music academia through these diasporas, the project provides an example course design that could be annexed into most degree plans, and assume little-to-no musical knowledge outside Western practices. A survey is also provided with a sample set of participants, detailing how faculty and other educational institutions could use data from relevant demographics (such as a student pool) to develop their own curricula. The implications of this project's survey data suggest that reeducation would have to develop slowly, for the sake of both educational institutions and students alike.

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CHAPTER ONE: INTRODUCTION

More than any other time in history, human societies across the globe possess the potential and resources to become increasingly connected. Technological advances have proven that the proliferation of human knowledge and culture can transcend obstacles of distance and borders. Globalization as a term expresses how advances and developments in human civilization have proliferated products, ideas, and customs between almost all countries, while largely transcending issues of physical distance. Although certain aspects of human society have clearly expanded due to this phenomenon, others have homogenized or stagnated. Global cuisine serves as an example of the former. It is possible for an American person of European descent to be regularly exposed to authentic cuisines from Greece, Japan, Brazil, and Mexico. This level of availability in restaurants, ingredients, and information on how to make such a diverse array of cuisines is readily accessible in multiple countries. Even professional and celebrity chefs accept the limitations of the Western culinary canon, based primarily in French gastronomic techniques, in search of an authentic way to diversify the palate and boundaries of food culture. However, the same cannot be said for music. Ironically, globalization's effect on musical diversity and the surrounding culture prove more homogenizing than inclusive.

Statement of the Problem

The dominance of Western pedagogy is apparent throughout music's various contexts. Within academia, a music degree implies the practice of Western theory, while a music degree in the styles of various cultures in human civilization is a specialization referred to as ethnomusicology. Despite being more diverse and covering a wider array of human musicking,

ethnomusicology is considered niche, while expertise in Western Classical music is considered the baseline for musical knowledge.

This problem extends into popular music in global culture as well. The popular music of various Asian countries almost entirely ignores the musical systems of their own culture in lieu of utilizing Western styles. Even if one were to look beyond East Asia's rapid adoption of Western ideals and aesthetics, Raphael Patai highlights how changes in Middle Eastern society in the post-industrial world caused a shift towards emulating Western aesthetics as well. Patai's research explores how the opinion that Western music is better than Arab music became the norm in Arab countries.¹ Western-derived popular music styles have overtaken the industry and created a homogenized global musical culture. While these pop music forms are by no means problematic in and of themselves, their effect, taken in tandem with Western cultural imperialism over the past-century, raises issues that require attention.

What a culture is and how it changes over time and under the influences of another culture is exponentially becoming a more complex issue. What constitutes a culture and musical style, as well as how cross-pollination takes place, is unprecedentedly intricate and contains far-reaching effects. One might expect this would result in a culture with a rich, diverse array of music. However, homogeny, in the form of Western dominance, tends to emerge. This point is broadly illustrated above through examples in food culture and Middle Eastern musical perspectives, but a more involved exploration into Asian and Asian American musical cultures will provide a more detailed account on how and why this happens.

¹ Raphael Patai, "The Dynamics of Westernization in the Middle East," *Middle East Journal* 9, no. 1 (1955): 11.

There are many elements and moving pieces in the contemporary Asian diaspora. For example, the implications of Asian American musicians naturally diverging from their ethnic traditions and producing primarily Black-American-derived Western popular music brings up multiple questions regarding cultural ownership and the relationship of ethnic identity in contrast to national identity. Another example is how Korean music has become globally synonymous with almost entirely Western-styled pop music forms and aesthetics, rather than their traditional, historic forms. It is no secret that K-pop eclipsed the traditional musics of Korea in contemporary culture. John Lie expounds on this issue, as well as the greater implications of the forces at play.² He does so by exploring both contemporary examples in which South Korea has adopted Western cultural practices in areas such as funerals, weddings, and economic structure. In addition, the author ties in the Chinese and Japanese lineage of multiple cultural objects as quintessential Korean culture as propagated by South Koreans and Western perspectives following the US's involvement in the Korean War. In parallel, David G. Hebert notes the preference for Western musical styles over traditional Korean musics in his examination of music education in South Korea.³ The world is full of musical traditions that have been effectively ignored in preference for highly profitable and institutionalized Western genres. The Western canon is but a fraction of humanity's music. Despite this, musical academia is structured around Western theory, ideals, and practices and is treated as the gold standard for music education globally.

² John Lie, "Interlude," in *K-Pop: Popular Music, Cultural Amnesia, and Economic Innovation in South Korea*, 1st ed., 66-95 (California: University of California Press, 2015), 66.

³ David G. Hebert, "Tradition and Modernity in South Korean Music Education: A Critical Analysis," *Contributions to Music Education* 27, no. 2 (2000): 104-105.

Need for the Study

This research is needed to help point out the importance of these core, culturally focused issues in the realm of music, while shifting focus away from music theory, the Western Canon, and the pop-music industry as we know it. While literature pertaining to contemporary Asian American and Korean American music as well as traditional Asian and Korean music exists, there remains a gap in literature at the junction of these two topics, especially in respect to the effects of globalization and the current academic status quo. An investigation of these particular cultures and subcultures serves as a microcosm for these issues because they have made efforts towards the preservation of their cultural identity despite also accepting significant Western influences. The amount of migrant subgroups from this nation and the various prevalent musical examples that result from a localized transmission of artistic ideas also add to their utility as a case study. The Asian diaspora shows how inherently Westernized world culture has become, especially in regards to music, but a lack of scholarship in this area on a global scale makes it difficult for these ideas to permeate into the larger musical consciousness of human civilization.

It is paramount for musicians, educators, and institutions to pay close attention to the state of music education and musical assumptions promoted by mass media. Active efforts by educators and those considered experts in the field of music would be required to make such shifts happen by incorporating or emphasizing elements of ethnomusicology into standard practice and curriculum. Various topics in general music education that delve deeply into specialized Western European practices, such as counterpoint or organum, could be replaced by a more global, holistic curriculum. For example, an introduction to Southeast Asian music and its relationship between Chinese music and Indian music could provide students with a broader

perspective on musicality in their education. As of now, the effects of artistic and cultural mimesis have not been explored on a global, cross-cultural scale. Academic literature rarely advocates for restructuring the framework of music education and academia. Filling that gap will expectantly promote discourse about transnational musicology, musical culture for migrant groups, and its relevance to global culture.

Research Questions

The cross pollination of culture and ideas can and has occurred on many levels of society. The first research question to ask is: “Why have the aesthetics of musical practices and styles narrowed?” One might argue that diversity is not lost in music, as styles such as jazz can inherently carry multicultural elements. Furthermore, one could say that countries such as South Korea do in fact put strong effort into maintaining their traditional musics. The point, however, is not that countries do not make efforts to maintain their heritage, but rather that on a global scale, educational institutions seldom focus on non-Western musical conventions. In short, a soft erasure of musical heritage, traditions, and developments of non-Western music occurred due to factors such as cultural imperialization, the structures and priorities of education, and the foci of popular media. Fragmented preservation efforts fall short in the face of the larger, global scale of the issue.

More questions can be raised from this premise and require research to elaborate on. What constitutes a group's "musical culture?" Another concern related to this question could be how to balance efforts to preserve or develop diverse traditions versus an acceptance of practical, modern practices and assimilation. What sort of challenges might these phenomena provide for the preservation of traditions in countries that do not belong to the currently dominant Western

tradition? What institutions perpetuate this trend? What changes, if any, should be consciously made to address this issue, and how? Finally, how can the experiences of Koreans, Korean Americans, and Asian Americans in general, show how culture and diversity are treated on a global scale? Exploring the effects of globalization on these subgroups could provide insight into the way cultural trends effect other marginalized groups, as well as what could be done to alleviate related issues.

Hypotheses

Resulting from these questions are four hypotheses that will be tested and explored. The first hypothesis is that cultural imperialization has seeped into both the music industry and academia, and this institutionalized imperialization is the cause for the homogenizing of music. Second, a group's musical culture is made up of both the traditions and heritage maintained throughout generations (via written literature or oral tradition) as well as the current expectations and localized attitudes about the music in which a person or group is immersed. Third, current efforts for preserving a musical culture, such as niche literature, museums, and documentaries, are ultimately ineffective in promoting true inclusion and musical diversity. Further, Korean musical identity, for both insiders and outsiders, leans heavily towards on its Western-derived K-pop genre, while its traditional music, *gugak*, is arguably an afterthought. This is the case even despite the nation's strong sentiments towards preserving its heritage and traditions, and despite efforts made by multiple institutions to preserve and revitalize *gugak* genres. An expansion of learning and appreciation centered around a wide array of musical styles would be more effective. Today, the popularity of the idiom "good music is good music" and similar mentalities create cultural blocks against accepting music beyond one's cultural understanding. Finally,

while institutions like the music industry may have a larger impact on the global perspective of music, changes in the infrastructure of academia could prove to be more practical and similarly effective.

Glossary of Terms

Some terminology and core concepts that will be utilized or explored include: the Asian American diaspora, the dichotomies that exist within global Korean culture, soft erasure of global diversity, *gugak*, and the Asian American microcosm.

The Asian American diaspora refers to a generalization of the Asian Americans as a cultural group, despite their heterogenous nature. To illustrate, Asian Americans are considered more or less culturally identical regardless of their country of ethnic origin. Sandra L. Hanson notes how, despite high variability in approximately 30 subgroups of Asian Americans, stereotypes regarding the entire group's academic achievements and socio-economic standings are made in both popular culture and academic research.⁴ While these differences will not be highlighted in detail within the context of this project for the sake of maintaining a concise focus on the many other issues being detailed, awareness of potential distinctions and variables should be accounted for and considered after observing the broader implications of Asian American musicking in this project.

The dichotomy of global Korean culture refers to an assertion that the world's understanding of modern Korean pop culture versus Korean tradition and historical identity are entirely different. Siho Nam critiques aspects of Korean global culture, as it is geared towards monetizing institutions and expansionist agendas such as tourism or cultural dominance against

⁴ Sandra L. Hanson, "Race/Ethnicity, Sex, and Perceptions of Asian Americans in Science: Insights from a Survey on Science Experiences of Young Asian Americans," *Race, Gender & Class* 21, no. 1/2 (2014): 291.

other Asian neighbors.⁵ One can infer that this narrative of Korean culture that is being proliferated represents not the historical identity of the nation, but rather the morphed elements that its current leaders believe are needed to prosper in the current global climate. This project will feature discourse primarily on the relationship between Korean American and Korean National identities based on this concept of global Korean culture. On a similar note, *gugak* will refer to Korean traditional music and is an umbrella term that applies to all Korean music before Western influences were introduced (approximately any period before the twentieth century, including music that was influenced by or borrowed from China and neighboring East Asian countries).⁶

The soft erasure of global diversity, as explained above, is a concept asserting that there is no forceful, organized crusade or implementation to eliminate other groups' cultural heritage and traditions. Rather, these objects of human diversity are being washed away under the premise of practical assimilation.⁷ The Asian American microcosm will be a term used to elaborate on how the diaspora of the Asian American experience might speak to the greater issue of soft erasure. Kim Park Nelson's chapter on first-hand experiences related to a transnational existence highlight various elements of this Asian American, and likely other transnational migrant experiences. The text refers to this concept of not belonging to either one's country of ethnic origin or the country of one's new national belonging. Rather, a person of this type, such

⁵ Siho Nam, "The Cultural Political Economy of the Korean Wave in East Asia: Implications for Cultural Globalization Theories," *Asian Perspective* 37, no. 2 (2013): 227.

⁶ Jun-yon Hwang et. al., "Korean Musicology Series, 4," *The National Center for Korean Traditional Performing Arts* (2010): 1.

⁷ David G. Hebert, "Tradition and Modernity in South Korean Music Education: A Critical Analysis," *Contributions to Music Education* 27 no. 2 (2016): 104.

as a Korean American, lies somewhere in the space between.⁸ This paper will argue that the phenomenon of the space between two cultures serves as not only the Korean American or Asian American experience, but the experience of multiple transnational identities.

Limitations

There are some important limitations to this study. First, the Asian American ethnic group is highly diverse and heterogeneous. As such, the studies which focus on Asian American cultural dynamics and musicking could yield conflicting conclusions depending on which subgroup of Asian Americans are being considered. This study will not attempt to solve that particular issue beyond simply bringing attention to such a gap in the academic literature. Furthermore, as a non-Korean and non-Korean traditional music specialist, statements made the author of this project about Korean heritage, history, and cultural identity will be from the perspective of an informed, researched outsider. These should be considered limitations regarding the intercultural insight and assertions provided in this thesis. For various external reasons, research methods and any independent data collection will be restricted primarily to online mediums. In addition, the scope of the questions made in this project are much too large for one or two cultural groups to be fully represented. As such, the conclusions made within this thesis should be filtered and considered as a stepping-stone toward research pertaining to multiple musical cultures, or research that asks similar questions regarding diversity in the contemporary musical diaspora. Despite these limitations, meaningful discourse can still be encouraged regarding the state of musical academia and global music perspectives through studying the Asian American diaspora and contemporary Korean musical developments as a

⁸ Kim Park Nelson, "Uri Nara, Our Country: Korean American Adoptees in the Global Age." in *Invisible Asians: Korean American Adoptees, Asian American Experiences, and Racial Exceptionalism*, (New Brunswick, NJ: Rutgers University Press, 2016), 187.

microcosm to the greater issue. Finally, and perhaps most importantly, the results of the study presented here use a small sample size and should not be viewed as a proved thesis or completed research. Rather, its purpose is to be used as a case study and tool for the practical implication of the alternative music education asserted by the project.

Assumptions

Some assumptions will be made during this project. First and foremost, there is the assumption that there exists a correlation between the Asian American diaspora and contemporary Korean musical development to a significant extent. “Significant” will mean that the experiences of both Asian Americans and South Koreans could be linked to reactions towards the dominance of the Western canon in music. To reiterate, the dominance of the Western canon in music is a second assumption this paper will make. Likewise, an assumption that the observations and conclusions drawn from these two cultural groups can serve as a microcosm indicative of a larger issue, in which other cultures share, will be made. Finally, while the model of hybridization as a result of globalization seems to fit the actual state of contemporary cultural dynamics, a greater emphasis on the homogenizing aspect will be given under the premise that in academia, studying music is more-or-less synonymous with the Western canon while “ethnomusicology” has become a specialized umbrella department to encapsulate any study outside it.⁹ This extra distinction is being made as the project will emphasize a potential call to action for change in musical education and its infrastructure.

⁹ Robert Holton, “Globalization’s Cultural Consequences,” *The Annals of the American Academy of Political and Social Science* 570 (2000): 151.

Summary

To illustrate these points, the second chapter of this study will dive into a literature review of materials surrounding case studies in the contemporary developments of Asian American music, the Asian American diaspora, contemporary Korean music, and the development of Korean societies in tandem. Specifically, issues such as the deviation from *gugak* (Korean traditional music) and the development towards Western-styled pop music as a means to garner cultural influence in the world economy will be discussed. In Chapter Three, the methodology used to test aforementioned hypotheses will be outlined. Surveys concerning the global attitude on music, a proposal on reforming music education, and an example of potential curriculum in both higher and pre-college education are some of the methods that will be presented. Research findings on these topics will be discussed and analyzed, drawing strong conclusions on certain aspects of this issue while opening the door for further refinement and discussion on other points.

In summation, the implications of globalization on music are largely centered around the dominance of Western pedagogy and remnants of cultural imperialism. The homogenizing effects this has on the global music industry and musical academia require more attention than are currently being given. This project will use the intersection between Asian American and Asian culture (with greater emphasis on the Korean and Korean American subgroups) as a case study. Questions regarding musical aesthetics in relation to contemporary and traditional culture for these respective groups will lead to a discourse about the institutions and influences that perpetuate trends of musical homogenization. Outlined in this project will be the junction between Asian and Asian American musicking and its relationship with globalization. After the

literature review, research, and analysis of the findings, this project will ultimately suggest a prototypal plan for new music curriculums in an effort to mitigate contemporary issues of musical homogeneity and rampant Westernization.

CHAPTER 2: LITERATURE REVIEW

The popular conception of America as a melting pot of cultures simultaneously represents an aspiration toward inclusion, on the one hand, as well as a history of problematic applications and haphazard assimilation on the other. The implications of a homogenous, relatively equal distribution of cultural and the socio-political values insinuated by the term ‘melting pot’ infrequently hold true in real world applications after more than a cursory glance. A truer representation of America would be a heterogeneous mixture of multiple cultures, a sort of complex network of intercultural dynamics rather than a “melting pot.” Cultures become marginalized, mixtures of immigrant communities’ cultures occur, and social class politics intertwines with race and ethnicity. Art and music provide a fertile ground from which these phenomena can emerge, be observed, and contemplated. Throughout human history, artistic products and music can and have offered insight into the hearts and minds of a civilization’s core. Now more than ever, the complexity of human culture is exponentially growing, as modern society reveals both the advantages and setbacks of a highly globalized world.

While the idea of Japanese-American, Korean-American and Chinese-American identities (to name just a few) are indeed individual in their own right, the concept of an Asian American group consciousness forms a significant, observable subculture that exists beyond the simplistic generalizations. As with other nationalities, this shared identity of Asian Americans holds more weight than their ancestral ethnic origins. One finds parallels of this exemplified in how discourses on “white,” “black,” and “Hispanic/Latino” demographics outnumber dialogues on “Eastern European,” “Kenyan American,” or “Argentinian American,” respectively. As mentioned, such phenomena can be expressed and distinguished through the arts and music. This

chapter will explore such philosophies through anthropological and artistic lenses in the context of the Asian American diaspora.

The following questions will be posed to the academic community and attempt to reveal areas of depth and shallowness regarding the extent of the exploration into the Asian American diaspora: How does the history of Asian Americans affect the creation of their arts? What does Asian Americans art say about their role and relationships with other American subcultures? To what extent does ethnic identity play a role in the Asian American group consciousness? In what ways might Asian American arts be underrepresented and implicitly discouraged? Academic research and popular culture sources will be utilized and cross-referenced as a means to determine the significance of past research and the viability of pop culture representations of the community in question.

A Briefing on the Asian American Demographic

As of the 2020 Census, Asian Americans account for approximately 7.2 percent of the national US population.¹⁰ Within this subset, there is a complex weave of different Asian ethnicities and countries of origin. As will be explained later, however, Asian Americans will be utilized as a lump group for the purposes of this review. Their national identity has taken great strides in socio-political discourse since the 1960s. This improvement can be observed through a cursory comparison between the first, gold mining and railroading Chinese immigrants and the modern-day acclaim that they have received in popular culture through movies such as *Shang-Chi and the Ten Rings* or musicians such as *Awkwafina*.¹¹ This well-cemented, statistically

¹⁰ *United States Census*, (2020), Retrieved September 4, 2021, <https://www.census.gov/>

¹¹ Mark Courturier, "The Asian American Movement: A Sociological Analysis," *Michigan Sociological Review* 15 (2001): 86; Kesewaa Browne, "Why Asian superhero Shang-Chi could truly change the world," *BBC* (2021); Janis Jin, "Awkwafina and Asian American Voice," *The Oxonian Review* (2020).

significant portion of the American population has been identified as an “other.” Despite this, recent movements to protect minority groups arguably ignored the relevance of the group in pop culture and even academic study.

Delving into a chronological, historical outline of the origins of the Asian American identity will serve as a primer for understanding the roots of the community. The origins of Asian Americans as a notable minority group can be traced back to the early immigration of Chinese gold miners during the mid-nineteenth century. Economic upswings resulting from the gold mined by Chinese and Asian immigrants attracted even more to seek a life in America, more specifically California.¹² In her article about music’s role for Californian Asian immigrants, Mina Yang mentions how Western music education and the prospect of achieving a higher social status served as a means for Chinese and Japanese immigrants to assimilate into the US during the initial period of their immigration.¹³ In conjunction with this, performances of modified Chinese opera became popular among Chinese immigrants. One such male performer, Mei Lan-Fang, was especially popular for his roles as female leads in these operas. After the gold rush era and well into the twentieth century, Mei Lan-Fang and other Asian figures’ performances were interpreted in a way that analogized Asian people with feminine characteristics. These concepts linking femininity with Asian people bleed into the concept of the “Oriental.”¹⁴

Other socio-political factors include the transference of the persecution and negative treatment of Chinese immigrants to Japanese and Korean immigrants, which resulted in a

¹² Mina Yang, "Orientalism and the Music of Asian Immigrant Communities in California, 1924-1945," *American Music* 19, no. 4 (2001): 385-386.

¹³ *Ibid.*, 387.

¹⁴ *Ibid.*, 394.

bundled interpretation of who and what is constituted “Oriental.” This generalization and mistreatment is exemplified through policies like the educational seclusion of Japanese and Korean children to “Oriental schools” in 1905 through the Asiatic Exclusion League in California. Further, Asian Americans, regardless of their ethnic or national background, were segregated in lower priority schools, not unlike previous policies in America that served to segregate social class via racial profiling. Furthermore, the Gentlemen’s Agreement in 1908 limited the immigration of Asiatic peoples in America to women exclusively, a concept that became known as “picture brides.”¹⁵ The existence of picture brides evolved into a lasting stereotype and fetishization of “submissive,” “hyper-feminine” Asian women.¹⁶ Following this, in 1924, Japanese people were banned from immigration altogether, and World War II further strained Japanese-American relations, and more broadly, Asian-American relations. This example serves as historical evidence of how Orientalist views towards Asians in America resulted not only in a lumped identity of Asian Americans, but also as an explanation to how the sense of “otherness” has stuck with Asian Americans even after several generations.

Anti-Asian sentiment was explicitly expressed between the nineteenth century through the mid-twentieth century. There are other means of marginalization, however, which were not so straightforwardly negative. Mark Courturier provides insight on the sociological development of Asian Americans and their relationship with other marginalized or minority communities.¹⁷ Part of this is due to the concept of the group as a “model minority,” an idea which appears to be beneficial or even complementary, but in practice stems from and results in further alienation and

¹⁵ Ibid., 395.

¹⁶ Ibid., 394.

¹⁷ Mark Courturier, “The Asian American Movement: A Sociological Analysis,” *Michigan Sociological Review* 15 (2001): 88.

social inequality. The transposition of marginalization from a more violent racism to the labeling of “model minorities” likely occurred through collective efforts to assimilate into activities associated with the upper class (such as the aforementioned focus on music education) as well as through a history of fighting prejudice non-violently, and within the parameters of the American legal system.¹⁸ As a result of various factors pertaining to American relations with Asia, the model minority myth attributed to Asian Americans contributed to a treatment of the group as an “other” for both the white majority, and also from other minority communities.¹⁹ Assuming that Asian Americans have been somewhat neglected in the bigger picture of the American social climate (a concept which will be explored below), the implications of this study can provide further insight as to why Asian American arts, culture, and social movement have been neglected and underdeveloped.

To answer an earlier statement regarding the function of “Asian American” as an umbrella term, despite pan-ethnic distinctions being possible, research and census findings seem to point towards a relatively homogenous spread of Asian ethnicities, without too much fluctuation and difference in perception, location, and socio-economic status.²⁰ These differences suggest distinctive effects on certain aspects of identity, but the group consciousness of Asian Americans still holds significance.²¹ This may be inferred to be particularly true within the realm of Asian American musicians and artists, as their art is already independent of their country of origin, and more telling of the racial grouping imposed by those around them. Supporting the findings from Courturier, research from Jane Junn and Natalie Masuoka furthers the concept that

¹⁸ Ibid., 87-88.

¹⁹ Ibid., 89.

²⁰ Jane Junn and Natalie Masuoka, “Asian American Identity: Shared Racial Status and Political Context,” *Perspectives on Politics* 6, No. 4 (2008): 730.

²¹ Ibid., 733.

Asian Americans have been separated from both the white community and other marginalized communities within America. The case study observes that Asian American group consciousness is markedly less political than that of blacks in America.²² The article attempts to provide a reason for this, and their findings point towards the idea that within the black-white American cultural binary, Asian Americans exist as a sort of triangular “other,” noting how “. . . the Asian American Movement is relatively unknown in comparison to its counterparts.”²³ Courturier also implies these conclusions.

Locating Asian American Presence in Musical America

Asian American cultural identity within the context of the musical world reveals even more reasons why Asian American identity politics is currently better suited without panethnic treatment. There are a number of sources, especially in ethnomusicology, that provide valuable analysis for Asian music. Some of these sources might even refer to East-West fusion, Asian Americans who have become successful in promoting their country of origin’s musical traditions, or Asians who have become successful in proliferating their musical traditions in global mainstream media. A specific example within East-West fusions is how the thorough documentation and analysis of Tuvan throat singing techniques led to a relatively deep understanding of such music and the success of Mongolian-metal group, *The Hu*. Korean idol group BTS’s Suga (the rapper of the group) released an extremely popular track titled “*Daechwita*,” referencing and re-igniting interest in Korean traditional music. Asian American artist Yo Yo Ma has been able to use his success in Classical music and pop culture influence to produce projects which showcase traditional Chinese music to the general public. However,

²² Ibid., 736.

²³ Ibid., 733; Mark Courturier, “The Asian American Movement: A Sociological Analysis,” *Michigan Sociological Review* 15 (2001): 91.

these circumstances do little to reflect the Asian American identity. In six academic articles, Eric Hung illustrates the issues that come from comparing Asian Americans to their ethnic origins in the arts or judging them based on East-West fusion works.²⁴ The issue is that surface attempts at panethnic inclusion prove difficult, troublesome, and ultimately, more misleading than helpful.

As mentioned previously, Classical music has functioned as a tool for Asian American assimilation. The participation of Asian Americans in Classical music is not in itself an issue, however, its history as a tool for assimilation has resulted in the vanishing of musical traditions from their respective motherlands within just a few generations, since they prioritize Classical music over their own. While it is true that front-line performers such as Yo Yo Ma have done well to not only find success in the field and give representation to both Asian and Asian Americans in the world of music, representation in regards to composer diversity and organizational inclusion remain minimal.

One such example provided by Mina Yang's article illustrates the negative effects and pressures of the model minority myth through her interview of a violinist from Hawai'i. Her research further elucidates on the various race-based issues and prejudices that have plagued the Asian American community, even with those who found success in the Western Classical medium.²⁵ In a *New York Times* article written by Javier C. Hernández, various Asian American and other minority groups in America speak up on their experiences regarding underrepresentation in the musical sphere of the US. These issues range from: a symphonic committee focused on equity and inclusion having ironically only one person of color; an Indian composer being consistently, and incorrectly, characterized as interweaving Indian attributes to

²⁴ Eric Hung, "Introduction: Music and the Asian Diaspora," *Asian Music* 40, No. 1 (2009): 2.

²⁵ Mina Yang, "East Meets West in the Concert Hall: Asians and Classical Music in the Century of Imperialism, Post-Colonialism, and Multiculturalism," *Asian Music*, 38, No. 1 (Winter - Spring, 2007): 15.

their music; having operatic roles denied due to racial features; comments from various musicians regarding a general lack of Asian and Asian American repertoire. The sheer volume of issues being brought up first-hand by professor musicians even in the twenty-first century is a testament to the scope of this issue.²⁶ Yang's study supports these first-hand accounts by concluding that erasure of race and cultural identity has run rampant in the Classical music world.²⁷ The effects of this erasure arguably affected Asian Americans more than other minority groups, given their historic adoption of the Classical musical medium as a means of assimilation. These examples and studies show how White America has inchoately accepted them into the Classical musical tradition, while being simultaneously dismissive in other ways, emphasizing the existence of racial blindness in the American arts community. In tandem with the model minority myth, the result is both a unique dual alienation from the dominant white community, as well as from the political and artistic consciousness of other minority groups.

The above factors have dichotomized the group at the margins of margins. Thankfully, there exists studies that demonstrate an overlap between Asian Americans with other minority groups through the arts. Asian and African American musical connections through jazz music have served as a starting point for further exploration where Asian Americans intersect with, rather than contrast with, other American artistic cultures. Research shows how the black creative community instigated a desire within Asian American artists to break free of their creatively silent racial stigma.²⁸ Various case studies of the "black aesthetic" of art and creative culture politics instigated by the black community seem to have tremendous impacts and the

²⁶ Javier C. Hernández, "Asians Are Represented in Classical Music. but Are They Seen?" *The New York Times*, (July 2021).

²⁷ *Ibid.*, 23.

²⁸ Susan M. Asai, "The African American Connection in Asian American Jazz-Based Music," *Asian Music* 36, No. 1 (Winter - Spring, 2005): 93.

artistic voice of Asian Americans.²⁹ Fred Ho, whose political life and musical contributions as a Chinese American, demonstrated how jazz and the musical community established by black Americans could illuminate the intersections where marginalized racial groups may find a creative common ground. In this way, musical culture and its relationship with Asian Americans serve not only as a symbol of how their identity was suppressed (through Classical music), but also as a platform that brings them closer to other diasporas and propels their racial expressibility.

Something to take into consideration when exploring the discourse surrounding Asian American music is the complexity of defining it. Its musical parameters, ethnic parameters, and creative intention are hard to pin down. For the most part, it seems that a commonly accepted measurement is through intention-based and sociological methods, rather than musical or aesthetic elements.³⁰ Much of the complexity that surrounds the panethnic situation of Asian American culture in comparison to other minority groups might stem from the fact that over the past few decades, second and third-generation Asian Americans began solidifying their cultural identity and place in America around the same time that new Asian immigrants began flocking to America, unbalancing the scales and changing the zeitgeist of the Asian American demographic at a critical moment of definition.³¹ Rapper Jamez fuses Korean musical elements with American rap with the intention of reaching out to Asian American youths who have a hard time identifying themselves and reconciling the dichotomy between their ethnic, cultural, and national identity. Oliver Wang's article provides more case studies of artists such as Jamez who attempt to

²⁹ Ibid., 103.

³⁰ Oliver Wang, "Between the Notes: Finding Asian America in Popular Music," *American Music* 19, No. 4 (2001): 442.

³¹ Ibid., 455.

carve the Asian American identity through music.³² Jamez's testimony and message is just one of many that seems to shape the complex, brushed aside identity politics of Asian American representation and its relationship with musical arts.

Another case study involving Korean Americans' effect of social media and popular music will further expands the trend of solidifying an Asian American identity. Eun-Young Jung juxtaposes musicians David Choi and Dumbfoundead. They each represent two sides of the Asian American music scene: one showing mastery and prestige in a white dominated genre and style, and the other exploring and utilizing genres and musical aesthetics racialized as "black," respectively.³³ Notice how these two paths followed by the Asian American musical community express the aesthetic of other cultural groups, and communicate little-to-nothing about the cultural origins of the Asian American subgroups. Despite their differences in musical aesthetics and approach, they both epitomize the triangular relationship between Asian Americans within the black-and-white binary of American identity politics. This incongruent triangular relationship in which Asian American artistry aligns with neither the white dominant group or minority groups is part of the greater issue that this project hopes to address. The study in question focuses primarily on Korean American artists, but still relates to the whole picture of the Asian American experience in respect to the "persistent marginalization" they face from all sides and their mark as "perpetual foreigners."³⁴ Moving towards present times and the multicultural climate of the arts, the author concludes by explaining how recent surges in social media, technology, and

³² Ibid., 460.

³³ Ibid., 68.

³⁴ Eun-Young Jung, "Transnational Migrations and YouTube Sensations: Korean Americans, Popular Music, and Social Media," *Ethnomusicology* 58, No. 1 (Winter 2014): 55.

identity politics have merged with the success of Korean and Korean American artists, providing fertile ground from which Asian American music and culture can proliferate and gain traction.³⁵

These aforementioned historical briefings and anthropological primers encourage the exploration of Asian American arts leading up to the present day. This literature review has traversed from a simple recounting of the Asian American subgroup to a window and prospect of greater artistic recognition. Their alienation and distinctive group consciousness compared to both the majority (white America) and other minorities provide a channel to delve more extensively into an analysis of Asian Americans from artistic and musical angles. Music as a medium has the potential to provide racial expressiveness for Asian Americans, yet research in this field appears to be limited instead to information regarding Asian Americans as “orientals” and their contrast to the socio-political leanings of other minority groups. Popular culture findings will point towards similar sentiments of alienation and cultural neglect as previous academic sources have.

Successes and Consequences of Current Progress

Moving away from music and towards the Asian American diaspora involves some discussion on the progress of other cultural areas and art. One will find that with even the improvements that are underway, new problems and drawbacks to certain developments reveal themselves. Recent trends in Asian American artistry and culture that go beyond the "oriental" or "model minority" stereotypes have shown up in various fields. Such examples include David Chang within the culinary arts, actor Simu Liu, and comedian Ali Wong, among others who have begun stirring up conversations about the stereotypes and position of Asian Americans within the

³⁵ Ibid., 77.

Americans arts community to great effect. Such examples provide excellent testimonies towards the Asian American experience and act as a foil to the silent model minority trope. In addition, the surge in Asian American identity politics breaks the mold that studies have shown to be unfairly thrust upon the community. Primary popular media sources and references to pop culture will be utilized supplementary in areas where academic research have not adequately covered. The review in this final segment hopes to act as a springboard for further research interest.

Asian American culture has seen a major boom in movies. The attention surrounding Marvel's *Shang Chi* movie is evidence to this. Shelly Tan writes not only about the success of *Shangchi and the Ten Rings* in her pop culture movie review, but also discusses its significance, referring to the "Chinese Exclusion of 1882" that Mina Yang highlights.³⁶ Tan's article does not depict a niche example; recent surges in claims and articles on the topic of Asian American representation and the diaspora surrounding it within the arts and entertainment industry can be found throughout other major publications as well. Kesewaa Browne from BBC comments on the racism embedded in the way Asian Americans have been represented in arts and entertainment. Browne writes this under the claim that such notions are finally being uprooted, and that hope for a multiculturally inclusive discourse of the Asian American minority group can be further reconciled through the arts.³⁷

Within the film industry once again, the movie *Parasite* has introduced an interesting twist to the Asian American diaspora and its relationship with Asian culture. The movie in question exemplifies the weight American cultural imperialism has on global artistic aesthetics. Fletcher Powell sheds light on the importance of *Parasite*'s financial success and plethora of

³⁶ Shelly Tan, "Shang-Chi and the fight against yellow peril," *The Washington Post* (2021).

³⁷ Kesewaa Browne, "Why Asian superhero Shang-Chi could truly change the world," *BBC* (2021).

awards, as it signifies a turning point and awareness for inclusion within the global movie, and thus creative, community.³⁸ While this film is in fact Korean, and not Korean American, the communication between the Asian American community and the Korean film community within the context of this film's success speaks to the potential of significant cross-cultural effects. Brian Hu explains how the intercultural, "inter-diasporic" support from Asian American audiences helped the film *Parasite* become an Oscar winning film.³⁹

Beatrice Hazlehurst interviews artists and comments on the implications of their experiences in her article. She asserts that the invisibility of the Asian American musical and creative community is a multifaceted issue. For one, there are factors tied to the treatment and mindset of the immigrants who first came to America, such as the "model minority" or "don't play victim" tropes that have bled into and affected the career paths of many would-be artists.⁴⁰ In addition, musician Yeek comments that even Asian music's rise in the West has led to greater exoticism of Asians and Asian Americans, which only contributes to the alienation and misrepresentation of the group. One such example of this exoticism and misrepresentation ties in well with the earlier segment regarding "picture brides," and the US's history with the treatment and fetishization of Asian women. Such issues have persevered since then, as highlighted by scholars such as Traise Yamamoto who note the continued fetishization of Asian and Asian-American in films and culture leading into the twenty-first century. They note various examples of prominent Asian and Asian-American works, providing examples on the

³⁸ Fletcher Powell, "Movie Review: The Significance Of 'Parasite' Win," *KMUW* (2020).

³⁹ Brian Hu, "Commentary: 'Parasite' became an Oscars success story overnight because of years of Asian American support," *The San Diego Tribune* (2020).

⁴⁰ Beatrice Hazlehurst, "Asian Americans have never been welcome in music. In 2020 that's all about to change," *Very Good Light* (2020).

consistency of a hyper-sexualized image.⁴¹ According to Hazlehurst and the multitude of artists she interviewed, hope lies in the normalization of Asian Americans beyond a perceived exotic artistic or musical aesthetic. She closes the piece by referring to a number of successes within the Asian American community.⁴²

Although “Asian fusion” aesthetics have proven extremely beneficial and fruitful for representation and artistic expression, it is important to be aware of a set of new problems that may emerge as well. Eric Hung explains this through the example of Lou Harrison, who covertly Westernized gamelan music in his own work as well as the misrepresentation of contemporary Chinese music to Western audiences by fusion-forward figures like Lang Lang.⁴³ Regarding the latter, Lang Lang is a Chinese pianist who is accomplished and well-known in the West. His dreams of creating a “Chinese school” and fusion in the world of Classical music have caught the attention of musicians and scholars alike.⁴⁴ The problems with the concept of Asian-fusion musically and culturally are exemplified in Lang Lang’s treatment and presentation of Chinese materials. He frequently wears Chinese traditional clothing to exemplify his exoticness.⁴⁵ The programs provided from his concerts leave out the name and composer/arranger of Chinese traditional or Chinese fusion works in his programs, and his album *Dragon Songs* misinform his target Western audiences on what traditional Chinese music is.⁴⁶ The pieces that he borrows and develops fusions with are not rooted in tradition and oral culture as the marketing might suggest,

⁴¹ Traise Yamamoto, “In/Visible Difference: Asian American Women and the Politics of Spectacle,” *Race, Gender & Class* 7, no. 1 (2000): 46–47.

⁴² Beatrice Hazlehurst, “Asian Americans have never been welcome in music. In 2020 that’s all about to change,” *Very Good Light* (2020).

⁴³ Eric Hung, “Introduction: Music and the Asian Diaspora,” *Asian Music* 40, No. 1 (2009): 2.

⁴⁴ *Ibid.*, 133–134.

⁴⁵ *Ibid.*, 133.

⁴⁶ *Ibid.*, 135.

but rather from nationalist works that do not represent Chinese traditions in a precise or constructive manner. Although very progressive, these examples showcase the lingering dangers of Asian-fusion music that should be carefully reconciled with moving forward, despite the positives such genres do hold.

Cat Zhang writes a piece on what makes Asian American music distinct and different from fusion music. As academic sources before assert, the distinction seems to have much more to do with intention than aesthetics. In Zhang's article, she explores decades of Asian American music making and its political commentary. She references the Americana sounds and historically charged lyrics of *Yellow Pearl*, a group of Asian American musicians whose albums explicitly voice their thoughts on the Asian American experience. She also references the black renaissance-inspired jazz fusion of Fred Ho, and the inclusively "woke" existence of *Pantayo*, a group of Filipino musicians who incorporate almost exclusively traditional instruments with R&B and pop aesthetics. These examples provide an insight into what seems to make Asian American music is not necessarily about the aesthetic of the music itself, but moreso the artists' intentions to de-exoticize, normalize, and free the community from creative "invisibility."⁴⁷ Research has covered the phenomenon of this creative invisibility but has yet to thoroughly explore the issue, while pop media has already taken its first steps forward in this regard.

Catching Academia Up on Cultural Developments

It should now be clear how each step of progress brings forth new issues and unforeseen cultural consequences. Admittedly, the precise end goal on a "correct" representation of Asian Americans, or any subgroup, is something this project is insufficient in proposing. Rather,

⁴⁷ Cat Zhang, "What Is Asian American Music, Really?," *Pitchfork* (2021).

advocating for a holistic approach towards music education is needed. Constant discernment for these cultures and their arts should also be prioritized over trying to present musical analyses. With the current state of music education and academia, such cognizance is difficult or nearly impossible on an effective scale due to the narrow focus and scope it covers. Significant progress has been made on the part of society as a whole to push for social equality, diversity of expression, and cultural inclusivity, but the work is ongoing, and there is still much advancement left to make. A perfect start can be to begin reshaping the field of music in academia and general education by shifting the focus towards a broader, culturally rich scale.

This literature review approached the topic of the Asian American diaspora through musical and artistic mediums by cross-referencing academic sources from the past with the modern trends of popular culture sources. The reason for this is because academia is thorough yet slow moving, while popular media has the advantage of providing insightful raw data. This is especially true for the quieter ethnopolitics of the Asian American arts community. As such, an update on observations and insights into Asian American music and culture is a strong candidate for review. By relying on a simple procedure of priming the topic with academic material and comparing it to pop culture perspectives and developments, this literature review hopes to shed light on the relevance of potentially dated studies, and also illuminates whether certain popular culture perceptions of Asian Americans are misguided or show significant correlation to well-documented research.

Conclusions that can be drawn from academia explain why and how the Asian American group identity took shape, as well as illuminate how this mirrors group consciousness within other initially immigrant American communities. Popular culture and a few academic sources

also point towards the idea that Asian American artistic and musical media is on the rise. Yet, little of this phenomenon—in terms of answering the basic questions of Why?, How?, and To what effect?—has been properly assessed through academia. Thus, this literature review leans towards a call to action surrounding the topic of Asian American musicians and artists in relation to modern day intercultural dynamics that requires more attention. A seeming lack of recent research and academic attention towards the modern Asian American arts and music scenes make it difficult to draw conclusions and provide deeper insights regarding this topic. Globalization has brought a level of cultural richness never before seen in human history but has also allowed for a level of broad strokes and generalizing mindsets that could benefit from deeper research and the proliferation of cultural awareness.

CHAPTER 3: METHODOLOGY

Using both the Asian American diaspora and a comparison between traditional Asian musical practices and modern Asian musical practices as a microcosm, observations show the cultural complexities of music identification, classification, and understanding. Such methods reveal a level of neglect or displacement in the way music is perceived and proliferated on a global scale. This project illuminates different facets of this issue from the aforementioned perspectives and hopes to provide a potential outlet and recommendation for the future direction of musical discourse within the realms of education and eventually representation in popular media. In the case of this specific project, Korean “*gugak*” is compared to and contrasted with Korean and Korean-American pop music to outline the underlying structural differences between them. A basic course design and implementation, targeting primarily college-level and above students in a university setting, can illustrate average music aesthetic norms, reveal the potential of a multicultural musical training, and bring attention to the homogenizing effects of a Western-centric musical education. The course outlined here centers around Korean musicology as part of a series meant to replace aspects of a required coursework for a general music degree, such as the history of Western music. Courses like the history of Western music should not necessarily be removed, but rather be one of many options for musical scholars to explore in their academic career. Ideally, the series would offer various cultures from which students can choose to complete their requirements. Finally, analysis of the results and some well-placed surveys serve as the basis for future adjacent music education or Asian music studies projects.

The critical paradigm will serve as the framework for the method. Critical theory asserts that observations of cultural phenomena are context-dependent, and thus, can change over time,

especially as power dynamics shift.⁴⁸ Objective empirical research is unlikely, as the argument and position that a push for cultural diversity in music is subjective on multiple accounts. My personal connection with the group lies in my own identity as an Asian American. Although I associate with various people within the Asian American demographic—ranging from lower income to higher income immigrants, to third-generation, and a plethora of Asia-derived ethnicities—I can only represent a very specific portion of this broad category. Regardless, measures will be taken to avoid examples that might be found through my own personal experiences or through the experiences of other Asian Americans that I am associated with in order to prevent bias. In addition, some contexts such as the COVID-19 pandemic, the economic and cultural shifts of South Korea, and the current buzz surrounding Asian American arts and entertainment during the research of this project are inherent factors of bias that should be accounted for.⁴⁹ No level of personal responsibility can fully mitigate these variables, and as such, viewing the relationship of larger powers a la the critical paradigm would be the most appropriate framework with which one would subscribe. An incorporation and focus on human values and cultural differences such as gender roles, religion, class differences and other such factors should be considered during this project, as well as any other adjacent works in reference to this.⁵⁰ A final note is that this project will side with the notion that cultural diversity is beneficial, and that the social responsibility of institutions, namely educational institutions, is an important component of making such changes possible.⁵¹

⁴⁸ Margaret D. LeCompte and Jean J. Schensul, *Designing and Conducting Ethnographic Research*, 2nd ed, (Walnut Creek: Alta Mira Press, 2010) 62-63.

⁴⁹ Ibid., 63.

⁵⁰ Ibid., 64.

⁵¹ Ibid., 66.

In conjunction with the topic—Asian American musical culture and its implications on globalization and music—there are two questions my project might provide a platform for or answer. First, what constitutes a group's "musical culture" in present day? Second, to what extent does the current institution of (music) education perpetuate the trend of Western musical imperialism? For this, a more qualitative design of action research provides benefits with minimal risks. A simple course design with intentions of elaborating on these ideas and issues can provide a strong starting point. The essential future goal could be to develop a global music education program or standard that focuses on multicultural breadth, rather than technical depth from a single cultural source. Since the experiences and music of Koreans, Korean Americans, and Asian Americans in general arguably exemplify the aforementioned issues, these people, their music, communities, and perspectives will be a primary research resource.

Procedures are derived from my own education and experience of popular music, Western Classical music, and Korean traditional *gugak*. Korean music and society are well-adjusted to this type of fieldwork and study, as it is highly Westernized yet puts considerable emphasis on preserving their own cultural artifacts since the Japanese occupation and conflicts regarding cultural ownership with China. As such, the use of modern field recording software, including but not limited to filming, audio recording, interviews, and surveys, are easily accessible. A combination of video tutorials for instrument demonstration, audio recordings for modes and melodic concepts, and interviews for insights to the history of *gugak* as a cultural artifact for modern day Koreans could be used for this.

Testing and developing this project with the aforementioned procedures raises issues relating to a nationalistic South Korea and its attitudes towards China and Japan. While Chinese

and South Korean cultures have intertwined politically, socially, and culturally throughout the past several centuries, rivalries between past and present cultural artifacts might present some bias during fieldwork material collection or collaborative coursework development.⁵²

Furthermore, anti-Japanese sentiment over issues ranging from Abe's stance on the atrocities of the Japanese occupation to the ownership of Dokdo Island are strongly held to this day.⁵³ In short, the cultural and political rivalries between South Korea and its neighbors are relevant enough at the time of this project that bias from sources should be considered. One should be mindful of balancing potential points of bias with important anthropological details regarding cultural exchange during course design and fieldwork observations. Beyond the scope of this project, other researchers should take care to survey and observe the contemporary political and social dynamics of neighboring or related countries as well.

Participants in this study and project should include: *gugak* musicians and history scholars, Asian American (and perhaps even specifically Korean American) laypersons, Korean laypersons, Western-styled contemporary Korean musicians, non-ethnomusicology music professors and scholars, and willing participants/students for the designed course. The plan for student participant collection involved sending a call-to-action at various universities, musical institutes and academies between South Korea and America. The ideal outcomes of this course are to draw attention to imbalance of cultural inclusion in higher education, normalize the study of non-Western canons, and inspire more curriculum that could further diversify the musical landscape in academia and beyond. One can speculate that an online course would provide a fair

⁵² Soo Hyun Jang, "The Korean Wave and Its Implications for the Korea-China Relationship," *Journal of International and Area Studies* 19, no. 2 (2012): 109.

⁵³ Indu Pandey, "Tigers on the Prowl: South Korea, Japan, and the Futility of Symbolic Disputes," *Harvard International Review* 40, 15.

balance between budget, diversity, and accessibility between participants, instructors and researchers. Replicating this project for a separate, local community/cultural group would only require subbing out “Korean” and “Asian American” participants with a different cultural group. The designed course and following surveys should be adjusted accordingly, at the discretion of the project director. The goals and design related to replacing required course materials in a college-level general music curriculum, however, would remain the same.

The course design focused primarily on anthropology and musicology, rather than theory or practice. In one of his landmark works, esteemed ethnomusicologist Bruno Nettl comments on how early ethnomusicologists attempted to develop a universal theory for human musics from a Western standpoint, a procedure that contemporary ethnomusicologists now know to avoid.⁵⁴ Although both are important for a holistic education, the anthropology and musicology of a non-Western culture is a prerequisite of being more culturally diverse and aware, a primary goal of this project. The problematic, yet popular misunderstandings of the field resulting from past ethnomusicologists' attempts to objectify musical study and theory across all societies, can be mitigated through this approach. For this project, there are some other issues that arise from a course design that aims to follow and compare both traditional *gugak* music and contemporary Korean music that need to be addressed. A chronological approach was avoided due to thematic disjointedness. First, there is a large gap between the music theory elements of the two topics, as contemporary Korean music such as K-pop is based entirely around the concepts of Western theory, while *gugak* derives from musical concepts unique to Korea and/or shared by its East Asian neighbors. Beginning with material that is more familiar theoretically and is beneficial at

⁵⁴ Bruno Nettl, *The Study of Ethnomusicology: Thirty-One Issues and Concepts*, (2005): 42-43.

the beginning of the course. Furthermore, the potential implication that Western-styles are the “landing point” in the development of Korean music is problematic. Students should work towards exiting the musical comfort zone of Western-centric education as the course progresses, which would not be the case if material was presented chronologically. Running *gugak* and Western-styled contemporary material in parallel would also prove impractical since the styles and approaches of each are mostly unrelated and inapplicable to one another. Fusions exist, but due to their smaller sample size, they are not particularly standardized yet, and more the result of each specific artists’ or group’s vision, rendering them inappropriate for a general education course.

Under the second assumption in Chapter One that asserts a general domination and thus understanding of Western music aesthetics and canon on a global scale, I propose that for the time being, this course and courses of a similar nature should follow a semi-reverse chronological order. Beginning from the more easily digestible and relatable material of K pop, K hip-hop, and other Western-derived styles that are already popular and rooted in Western music theory, the course can work backwards towards *gugak* styles that are well-recorded and have sufficient literature to use for practice and reference. This would mean ending the course with the shamanistic music of Korea, implementing a gradual departure from the Western canon that implies a holistic, anthropologically driven musical education. While finding viable experts in contemporary Korean pop music might be easy, experts in *gugak* music will likely be less numerous. In addition, the issue of a language barrier might plague this problem as well. From the few *gugak* musicians I know, they would be more than delighted to educate the public on *gugak* music and share their culture with foreigners and young Koreans alike. While an online

course mitigates these linguistic issues, involving non-*gugak*-focused Korean-English bilingual musicians and academics to act as translators or co-teachers with *gugak* experts during both the creation of the course material and in-person, live classes would further benefit the practicality of executing this project.

A few more ideas for future implementation on a grand scale for reproduction can help future researchers and studies if the project is successful. I shall present an alternative to the previously stated solution to potential roadblocks. While the instructors for these courses should probably be of Korean descent (or native, for other similar projects), working with a translator or co-teacher if language is an issue will likely be necessary, especially for live classes. At the time of this writing, the most viable method for living and working in a foreign country is by going to Korea and teaching English at a private academy. This course can provide opportunities for foreigners to live and work in Korea as translators for this music course rather than as English teachers. Alternatives that provide possibilities to execute this project both enrich the cultural proliferation of South Korea as a nation while providing foreigners with another means to enter the country can be mutually beneficial. To clarify, this course could be taught in a college or university-level curriculum in two-ways: as a pre-recorded and pre-translated online course monitored by an ethnomusicology professor or live through a *gugak* specialist and a Korean-English bilingual translator at a domestic university or international study abroad program. Opportunities to learn about *gugak* as a foreigner do currently exist, but they are locked behind a set of qualifications of being an ethnomusicologist with a masters or a similar background. The benefits of expanding on this program or program idea is something that this project aims to assert.

Surveys and data that might provide greater insight for future perspectives and help analyze the potential implications of the results related to this study or adjacent studies should be done both post- and pre-project. The post-project surveys are easy to execute, as they will be given as part of the course material. First, a survey of how “normal” music sounds on a scale from 1 to 5 can be given to lay people as well as the participants of this project before and after their coursework. Various styles within *gugak* and Korean popular music will be played for surveyors to respond to. The sample pool should be ethnically and culturally diverse, on a similar level to the spread of the course participant pool, if possible. The purpose of this is to show the implicit domination of Western musical aesthetics, as well as measure the short-term benefits and changes of musical perspectives for participants in such a course.

Second, a test for professors, musical professionals, educators, journalists, and laypersons can be used to gauge and compare the level of multicultural musical awareness between groups of people. Third, and in a similar vein, there will be a survey for college students and music conservatory students on what non-Western musical genres and styles they are familiar with, as well as which ones they would find the most interest in studying. The purpose of the latter survey is to gauge existing knowledge that may exist as a result of both popular media and formalized education for music scholars. Finding areas that have the most interest can serve as a steppingstone towards normalizing multicultural musical training, as a complete and sudden overhaul is unlikely to happen and would be both structurally and financially overwhelming. The survey indirectly serves to mitigate issues concerning the recruitment of educators and musical scholars capable of teaching non-Western music cultures.

The last component for this course is the final exam. It is likely that many issues and flaws with the preliminary course design present themselves. Developing a course that is meant to be both deep and challenging yet absorbable enough to promote further exploration towards other cultures is a larger hurdle than simply teaching a course to specialists or those interested in ethnomusicology. An obstacle in normalizing a holistic and multicultural curriculum is the sheer quantity and complexity that exists between various forms of music. It would be difficult for any single person to learn the ins and outs of an entirely different world of music that is foreign to them. This is a challenge I hope to help others conquer by learning through others. To do so, the final exam of the course would be to develop a mini-lesson about any topic in South Korean music, present it to a person or group of people, and interview them about their thoughts about South Korean music. The purpose of this is to provide a low-pressure experience for both student participants and their own subjects that also proliferates the mindset of learning and understanding how music is in fact not a universal language but a cultural asset that takes active effort to learn. The lesson plan by the students will serve as a gauge as to how effectively and simply explained the actual course might be, but also a way to derive ideas for revising the course material itself, with permission from participants.

This chapter has outlined the general methodology and considerations regarding this project: a Korean musicology course designed to replace another Western-centric course in a college-level general music degree, which serves to push the projects ultimate goal of diversifying and normalizing musical education into a more inclusive and holistic arts field. This has been presented under the assumptions of critical theory which asserts that cultural phenomena is context-dependent, and that within the context of academia there exists a

domination of Western pedagogy. Another further reaching goals of the project is to not only encourage the study of Korean music, but also to inspire the development of courses in other cultures, as a series of required ethnomusicology classes that non-ethnomusicology music majors would choose from. The most accessible application of this type of course would be a pre-designed online course monitored by any music professor, but the potential for having a live course with a professor who specializes in the culture of choice is ideal. Further expansions as a study abroad program have also been considered. These courses conclude with a survey that aims to gauge the climate of music academia, in an effort to comfortably and intelligently navigate the shifts in music education proposed. For the Korean music course in particular, the semi-reverse chronological order outlined is ideal to avoid any further Western-dominant implications and allow for a smoother learning experience. The following chapter will further detail the proposed course and its curriculum, explaining Korean musicology and its proposed presentation. In addition to this, the results of the aforementioned surveys will be presented as an example. The concluding chapter, however, will navigate the implications and applications that can be derived from results, proposing the next step forward for other like-minded scholars to consider regarding the broader goals of this project.

CHAPTER 4: RESEARCH FRAMEWORK AND EXAMPLE COURSE DESIGN

This chapter will walk through the contents of the survey designed to screen the interest and need for an alternative music curriculum in college or university settings. The proposed alternative curriculum primarily features the substitution of one or more Western-centric courses with another that promotes multicultural musical study. Chapter Five will include a pre-approved version of a survey, which was utilized on a small sample size as an example for this project. The results of that survey will be reviewed and for the purposes of future replication and customization. In addition, the answers collected for this project will be used to draw example conclusions for practical implementation. As mentioned, the sample size used for this project is small so conclusions drawn here should be taken as an example for implementation rather than as statistically significant data on its own. Beyond a review of the survey, Chapter Four will also expound on the details of an example course, designed around the Korean and Korean American musical diaspora.

Roadmap for an Alternative Course

For all courses, an open discussion about non-Western music with back-up material chosen and presented by the professor is recommended as a way to cement the central purpose of diversifying music education. After an introductory week, eight modules will be presented and can be modified for either a sixteen-week semester course (two weeks per module) or an intensive half-semester/quarter course (one week per module). The course should end with an evaluation week, where the student(s) fill out the survey. This serves the purpose of both adding to the research statistics of this project and providing practical feedback to the

professor/institution about what other courses in non-Western music should be procured for future students, since having a course for every single culture is impractical and unobtainable.

“Module 0”

Module 0, or the days leading up to the start of class communicate with students the course goals, which are to: “Promote music scholars’ appreciation and understanding of musical perspectives beyond their own by providing the mental tools and framework in tandem with a case study of a non-Western musical culture.”

This project proposes two assignment types that aim to shape and mold the students’ mindsets towards this course goal. The two assignment types are: **Universal-Type**, an assignment type that can be easily maintained or minimally edited between similar courses with different cultural subjects), and **Specific-Type**, which are assignment types that may require more nuanced alterations by faculty depending on the subject.

For Universal Type assignments, some suggestions include general predictions, personal reflections, and threads with peer replies. The recommended thread prompt whenever a notable piece or media object is shared with students is as follows:

“Share your thoughts on the musical and performative aspects of the work. Reflect on how this music meets or defies your personal musical tastes and preferences. Afterwards, highlight key extramusical contexts related to this piece.”

Universal Type assignments will be detailed in respective modules and serve as pillars that tie the study of the focus culture back with the course series’ goals.

Specific-Type assignments are where professors and faculty would have to put the most work in editing and molding to their specific program based on available resources and cultural focus. Some ideas for this include:

- Open-ended reflections on a specific topic, which is recommended for courses in cultures that are still in the process of being recorded and developed, such as rarer oral musical cultures.
- A topical thread with peer replies, which would benefit musics and topics that have a lot of cultural, political or extramusical factors for students to discuss.
- An interest-based deep dive, where students can create and share deeper knowledge on specific subjects that the course does not have the time and resources to fully explore. Mediums that can be suggested include a PowerPoint or video essay. This assignment would be particularly helpful for courses that cover a large breadth of musical styles for countries or cultures that are particularly large, i.e. China or India.
- A student-made guide on how to teach (insert culture here) music to a non-musician. Student's can create a PPT, or a visual infographic of a cultural music and its anthropological contexts, reinforcing the course goals of promoting holistic perspectives on music globally.
- An essay on the potential of interdisciplinary collaborations while studying the music of [insert culture here]. The importance of such functions is emphasized by scholars like Martin Clayton, who wisely assert that the breadth of both the amount of observable cultures and extramusical topics far outweigh the current manpower of ethnomusicologists.⁵⁵
- Compositions in the style of [insert culture's music here]. Such an assignment should only be done with cultures that have a strong written theory and history, as to avoid accidental erasures and misinformation. Even better, such works should be assigned if it is possible to procure traditional instruments or instrumentalists for students to borrow/commission. Student's should cross-examine their work with source materials by analyzing areas where they attempted to emulate, areas that are likely derivative/not authentic to the source, and a deeper explanation on what the base music would be like in its contexts as part of their compositional submission.

The assignment for Module 0 should be a Universal-Type assignment. An opening thread that students can answer reply to each other as Module 1 begins promotes the idea of community learning and openness. The thread's prompt should be: "Briefly share with the class who you are and your background. Reflect on what you hope to learn from the course. Additionally, state any personal connections or interest you have to Korean culture/music, if applicable."

⁵⁵ Martin Clayton, Trevor Herbert, and Richard Middleton, *The Cultural Study of Music: A Critical Introduction*, (New York: Routledge Taylor & Francis Group, 2012), 93-94.

This submission can be short, perhaps three hundred to five hundred words minimum, with no citations required. Short, paragraph or less responses to peers are allowed for this introductory thread alone.

Module 1

This module will be split into two parts: the intro week/class that supplements Module 0, followed by a quick overview of what it means to study another culture's music. Topics and discussions on the "music as a universal language" mindset which derive from Professor Henry Wadsworth Longfellow's famous quote, instill humility and promote anthropological methods over theoretical ones are recommended. A small handful of readings and media can be utilized through the discretion of the faculty. Highly-advised is the reading of at least chapter four of Bruno Nettl's *The Study of Ethnomusicology: Thirty-One Issues and Concepts*, which concisely introduces the dangers of studying music between cultures with the hope to find some common thread or theoretical structure.⁵⁶ Optionally, and especially for semester-based courses due to having more time, the instructor can offer an opposing viewpoint from Harvard University's researchers, whom have published evidence showing elements of universality in music throughout various cultures.⁵⁷ The end of this article which summarizes conclusions from Harvard's music researchers features a test that students can also take in the spirit of the research. The recommended discussion between these opposing views should focus not on who is correct, but rather how the semantics of universality differ between the authors of each perspective, and how that difference affects popular perspectives and academic perspectives.

⁵⁶ Bruno Nettl, *The Study of Ethnomusicology: Thirty-One Issues and Concepts*, Chapter 4.

⁵⁷ Peter Reuell, "Songs in the Key of Humanity," Accessed 22 February 2023, <https://news.harvard.edu/gazette/story/2018/01/music-may-transcend-cultural-boundaries-to-become-universally-human/>.

Module 1 Assignments

Module 1 will consist of two Universal-Type assignments in the form of threads. Regardless of the culture in focus, the course can utilize both of these assignments as is for Module 1, the exception being that “Korean music and culture” should be replaced with whatever cultural group the course is focused on. Both will be threads of around five-hundred words with one or two peer replies each. If the course is implemented in person instead of online, replies can be brought in person during class after students have submitted their written thread to the professor.

1. Thread 1: *Predict how you expect Korean music and culture to compare to and differ from the Western canon and why.*
2. Thread 2: *Reflect on cultural diversity in the arts and education. What is the state of cultural diversity in current society? In what ways is music universal and not universal? Finally, briefly explore the advantages and disadvantages of anthropological methods over theoretical methods in relation to studying music.*

Module 2

Module 2 will give a brief overview over Korean culture and history, in order to bring all students up to a similar baseline of knowledge about Korea. Whenever possible, the instructor should engage students by asking them how they think extramusical factors shape music and vice versa within the context of the material. The following is an abridged version of what can be presented to students.

The peninsula has two main East Asian neighbors, Japan and China, that greatly influenced its development and history. China’s influence on South Korea lies more in the distant past, as Korea was once part of the history of the three kingdoms in China.⁵⁸ In the period after

⁵⁸ Jinwung Kim, “The Period of the Three Kingdoms: (57 BC–AD 676)” in *A History of Korea: From “Land of the Morning Calm” to States in Conflict*, (Indiana: Indiana University Press, 2012), 32–83.

the three kingdoms unification, Korea was referred to as Goryeo and was once a part of China.⁵⁹ The Joseon era refers to Korea after it cemented its independence from China and is where much of Korea's identity of tradition stems from.⁶⁰ Japan's influence on South Korea extends to more recent culture, as the feud between the two countries as a result of the Japanese occupation in the twentieth-century led to lasting conflicts and tensions.⁶¹ Decades after the Japanese occupation, the Korean War resulted in the split between North Korea (Bukhan) and South Korea (Daehanminguk).⁶² Strained relations between North Korea and South Korea, as well as the older South Korean generation and Japan, still exist at the time of writing this project.

Hanyang was the capital of Korea during the Joseon era and remains South Korea's capital under a new moniker, Seoul. Seoul is South Korea's largest city by population and cultural center, as it exports most of modern Korean culture through the entertainment and food industries.⁶³ Busan is the next largest city in South Korea, and lies on the southeastern tip of the peninsula. The southwestern region of South Korea, known as Jeolla, is known for various traditional and native musical practices outside of *jeongak*, such as *minyo* folk music.⁶⁴ Further south beyond the coast lies Jeju island, the eighth wonder of the world and features its own distinctive culture features and dialect, known as *Jeju satoori* by Koreans.

These days, South Korea features a highly Westernized (specifically American) economic and political framework, in that it is an open market, capitalistic economy and essentially a

⁵⁹ Ibid., 122-54.

⁶⁰ Ibid., 186-249.

⁶¹ Ibid., 321-66.

⁶² Ibid., 367-421.

⁶³ Ross King, "New Culture: Seoul in the Korean Wave," in *Seoul: Memory, Reinvention, and the Korean Wave*, (Mānoa: University of Hawai'i Press, 2018): 201. <https://doi.org/10.2307/j.ctvv773.8>.

⁶⁴ Keith Howard, "Minyo in Korea: Songs of the People and Songs for the People," *Asian Music* 30, no. 2 (1999): 7-8. <https://doi.org/10.2307/834312>.

two-party political system. Their social customs are a blend of its native Eastern roots and Western influences. The elements and details surrounding the development of South Korea's fusion society stems from factors such as the United States' involvement in the Korean War and secondly from the Japanese occupation. South Korea's blend of Eastern and Western ideals and policies have been observed both as a result of modernization but also as a somewhat forced situation, occurring as a result of necessary adaptation and submission.⁶⁵ Determining whether the South, North or America started the war is difficult, but some evidence shows the potential of America fanning the flames of conflict in the hopes of spreading democratic ideals and diminishing communist regimes. The lasting effects the Korean War and the US involvement in it include, but are not limited to, South Korea's adoption of an open market capitalist economy, a complete and non-amicable split between the North and South, South Korea's formation into a republic after said split, and South Korea's admiration and aspiration towards Western social political and economic structures.⁶⁶

Assignments

1. Assignment one of Module 2 will be a Specific-type assignment. The professor should begin assessing students' knowledge and retention of details starting in Module 2. There are various routes a professor could take for this. One such method would be a traditional quiz about Korean geography, regional differences, elements of traditional culture, and elements of contemporary culture as addressed during the module. A traditional quiz format would only work in longer, semester system courses as the professor would need ample time to detail many features of South Korea in a short period of time. Online courses with a large volume of students would also benefit from the traditional quiz format. Alternatively, professors can utilize thread-and-reply discussion-based learning to allow students the chance to focus in on a topic, while learning from and teaching one another. In addition to the benefits of this peer-based learning system, the discussion format would fit smaller, more intimate classroom settings well, or courses that are on a

⁶⁵ Kyong-Dong Kim, "Modernization as a Politico-Cultural Response and Modernity as a Cultural Mixture: An Alternative View of Korean Modernization," *Development and Society* 34, no. 1 (2005): 7–12. <http://www.jstor.org/stable/deveandsoci.34.1.1>.

⁶⁶ Kyong-Dong Kim, "The Culture of Capitalist Development in East Asia," *Asian Perspective* 24, no. 3 (2000): 9–11. <http://www.jstor.org/stable/42704269>.

shorter time schedule, which disallow the professor from going into all topics deeply during lecture time. The thread could be phrased as follows:

Which aspects of South Korean society interest you most? Select your top 3 choices and submit it to your professor. He/she will respond with an assigned topic for this thread. Share contextual knowledge about this topic in greater detail than addressed during the lecture, using quotes and citations from course-provided or self-provided sources. Reply to two or three of your fellow classmates' threads.

2. Assignment two will also be a Specific-type. A shorter, more open-ended thread will provide a segue back toward music, and align with the original course goals. The thread can be phrased as follows:

After learning about Korea's international relationships both past and present, choose a relationship to focus on (i.e. Korea and Japan, Korea and America, South Korea and North Korea, etc.). Using knowledge from this module only, reflect on the implications these relationships might have on the development of Korean music and culture, and/or vice versa? No replies to fellow classmates necessary.

Module 3

This module will start with K pop music, referring primarily to artists such as BTS, IU, Blackpink and so on, as their recent success marks Korean music's domination in the global pop music scene before exploring the many influences that lead to the K pop phenomenon. This will deal primarily with musical materials around the mid-twentieth century, covering historical topics such as the Korean War, Japanese occupation, Hallyu Wave, etc. The styles of music reviewed will include *trot* and early forms of Korean pop music and as a result a brief coverage of Enka, Western-derived Japanese pop music from the early to mid-twentieth century, due to its connection to Korean *trot* and pop music. These topics will be presented in reverse chronological order, for ease of absorption due to the high potential of familiarity with K pop and its musical stylings amongst students and the general public.

The first few examples of K pop artists noted will be BTS, Black Pink, and Psy as their popularity and fanbase has broken international records, and as such are arguably the biggest

names in the history of K pop. Psy's "Gangnam Style" reached international acclaim by becoming the world's most liked YouTube video.⁶⁷ Psy's social commentary about his popular work, and other politically charged commentaries can be used as a way to bridge the gap between K pop as just music but also as a means of understanding the socio-political climate between South Korea and the world.⁶⁸ BTS also broke many records, one of which being the first Asian group to win national-level American music awards in addition to other international music awards.⁶⁹ Their transnational popularity has been addressed and cross-referenced in various studies already. Issues surrounding their success include a discourse on musical style in relation to its heavy-handed basis in Western pop over traditional Korean music, what their success tells us about artistry and popular culture in the age of social media, and a variety of other topics.⁷⁰ Black Pink's success follows a similar trend to BTS's in addition to the fact that Black Pink's members are not all born and raised South Korean nationals. Their member Lisa was born and raised in Thailand, while Rose was born in New Zealand and raised in Melbourne. As such, discussions or further research by students regarding Black Pink can explore the factors that define South Korean K pop—such as the music itself, company ownership, cultural associations, and nationality of the members—to name a few. What are the implications of a transnational K pop group in fanbase and membership?

⁶⁷ Heijin S. Lee, "The Politics and Promises of 'Gangnam Style,'" in *Pop Empires: Transnational and Diasporic Flows of India and Korea*, (Mānoa: University of Hawai'i Press, 2019): 5.

⁶⁸ Ibid., 20-22.

⁶⁹ Kimery Lynch, "BTS is First Asian Act to Win Top American Music Award Prize, Continues to Break Barriers," 10 December 2021, Accessed 25 February 2023, <https://asiamattersforamerica.org/articles/bts-is-first-asian-act-to-win-top-american-music-award-prize-continues-to-break-barriers>.

⁷⁰ Courtney McLaren and Dal Yong Jin, "'You Can't Help But Love Them': BTS, Transcultural Fandom, and Affective Identities," *Korea Journal* (2020): 109-112.

While Psy, BTS, and Black Pink are strong milestones for the transnational acclaim of K pop, a number of other groups and artists can help illuminate a huge proponent in K pop music: “idol culture.” Groups like Big Bang, Seventeen, and Girls Generation, as well as solo artists and cross-generation multimedia stars such as IU, provide strong examples of “idol culture.” In an analysis of the “Korean wave,” various sources can be cited to help explain the phenomenon of idol culture as an extension of capitalistic advertising strategies South Koreans modeled after the US. Idols and idol groups became human advertisements for certain brands and lifestyles, endorsing a variety of products and companies. This financial backing, in addition to the hybridity between old-world Korean values and the dominate Western cultures in a post-war Korea, established K pop as a cultural beacon through idols.⁷¹

K pop groups origins lie in their strong connection to the boy bands and ensembles of the United States musical past. Groups like Seo Taji and the Boys and Wonder Girls reflect this embodiment in very direct ways. Wonder Girls’ hit song “Nobody” became the first Korean song to hit the Billboard 100 and directly flaunts K pop’s roots in modeling the American cultural and artistic scene.⁷² Meanwhile, Seo Taji and the Boys are considered by many scholars and experts the first modern K pop group.⁷³ Deeper research into their origins and musical elements could be a something students could look into for assignments and deep dives.

Beyond these artists as case studies, the roots of contemporary Korean popular culture and its transnational success can be generally observed through three interconnected phenomena

⁷¹ "An Analysis of the Korean Wave." 12 February 17. Accessed 25 February 2023. <https://utsynergyjournal.org/2017/02/12/an-analysis-of-the-korean-wave/>.

⁷² Maria Sherman, "Start Here: Your Guide To Getting Into K-Pop," 13 July 2020, Accessed 25 February 2023. <https://www.npr.org/2020/07/13/888933244/start-here-your-guide-to-getting-into-k-pop>.

⁷³ "A Brief History of K-Pop," Accessed 25 February 2023, <https://www.lafilm.edu/blog/a-brief-history-of-kpop/>.

in Korea's recent history: the Hallyu wave, Korean War, and the Japanese occupation. The Hallyu wave refers to the international proliferation of Korean popular media through dramas, products, and other cultural exports. Scholars draw parallels between the lives of Korean transnationals with how Korea has been affected by its political environment.⁷⁴ The cultural hybridity of the Hallyu wave can be a powerful discussion point for a class. Does the cultural hybridity of Hallyu hurt or help the cultural integrity of the Korean people? Is it cultural erosion or adaptation and evolution?⁷⁵

To understand Hallyu more deeply, professors can guide students further in the past by analyzing the nonmusical elements of the Korean War. Musically, the Korean war paved the way for *trot* music, an anthropologically complex popular music genre born between the cultural mixture of Korea, Japan, and the United States. *Trot*'s development came from Japanese *enka* during the occupation, while *enka* was Japan's musical interpretation of an East-West musical fusion. Further readings of John Lie's book can further illuminate the intricacies of these relationships.⁷⁶ However even with just a light understanding of the power dynamics between Korea, the neighboring oppressors, and the colonialist "saviors" over the course of just half a century, there are many ways a professor can expand on the historical foundations of K pop music and culture.

Assignments

1. Assignment (Specific-type): Thread—Korean popular music and culture's global proliferation stands out amongst other East Asian countries. What does K pop suggest about Korean culture and music in the context of historical events? However, many

⁷⁴ Soyoung Park, "Transnational Adoption, 'Hallyu', and the Politics of Korean Popular Culture," *Biography* 33, no. 1 (2010): 151-153.

⁷⁵ "An Analysis of the Korean Wave." 12 February 17. Accessed 25 February 2023. <https://utsynergyjournal.org/2017/02/12/an-analysis-of-the-korean-wave/>.

⁷⁶ John Lie, "How Did We Get Here?" in *K-Pop: Popular Music, Cultural Amnesia, and Economic Innovation in South Korea*, (Berkeley: University of California Press, 2019)," 37-41.

aspects of their pop culture derives from Western ideals and practices. Reflect on the advantages and disadvantages to this phenomenon in relation to the goal of cultural diversity in society.

2. Assignment (Universal-type): What are your predictions on the future direction of [Korean] musical culture?

Module 4

The goal of the first few modules was to provide a digestible, contemporary anchor for Korean music through the more accessible and currently relevant topics. This strategy allows students to focus more easily on cultural and anthropological study, since the musical material is likely more familiar to the average music student. In contrast, this module onwards will lay the groundwork for traditional Korean music. First will be the introduction of native Korean musical instruments.

For the purposes of the target studentbase and goals of the course, the introduction and implementation of Hornbostel and Sachs' system of instrument classification should be used. Not only is it the standard used in museums thanks to its integration with the Dewey decimal system, but it also has widespread familiarity with other musicology and ethnomusicology scholars. However, I do encourage that the professor emphasize the problems and limitations of the system as the comprehensive method of instrument classification, as issues with authenticity and flexibility have been explored by other scholars.⁷⁷ Organology is and should be its own field of study and academic specification, so a brief disclaimer on classification systems will suffice.⁷⁸

In the category of idiophones is the *kkwaenggwari* (꽁꽁과리), which is HS# 111.241.11. This Korean-native idiophone is essentially a small gong with a rope handle. The gong's surface

⁷⁷ Margaret Kartomi, *On Concepts and Classifications of Musical Instruments*, (Chicago: University of Chicago Press, 1990): 7.

⁷⁸ Many of the notes on Korean instruments and the sources referenced are pulled from my own work in a previous project during my masters program study.

is flat with no boss, and is struck using a wooden beater to produce a bright sound. The *kkwaenggwari* has roots in *nonggak* (farmer's music) but eventually made its way to the royal courts for certain processional musics.⁷⁹ Part of what makes this instrument a strong example of a Korean idiophone is its neo-traditional application in BTS rapper Suga's hip hop hit, "Daechwita" (대취타), under his solo artist pseudonym AgustD. Here, the *kkwaenggwari* is sampled as an ostinato rhythm that creates a metric emphasis of hip hop styled beats. This hit song parallels the idea of a King's arrival (which features the traditional musical style *daechwita*) with the "swag" of modern hip hop culture. Interestingly, though both *daechwita* and *kkwaenggwari* have processional uses, the *kkwaenggwari* is not typically used in a *daechwita*.⁸⁰

The best introductory membranophone is undoubtedly the *jangu* (장구), HS# 211.242.12. Not only are the applications of the *jangu* wide-reaching, but it is the most learned and recognized traditional percussion instrument by South Korean children and natives. The *jangu* is a Korean-native membranophone. It is double-skinned and designed in an hourglass shape. Both drumheads are played by beaters either standing or seated. There are two different beater types used. One is a thin bamboo beater, while the other is either the palm of a hand or a heavier beater.⁸¹ The *jangu* is used to regulate rhythmic meter known as *changdan*, which typically features a long-short pattern which replicates human walking. The *jangu* is prevalent in a large

⁷⁹ Roger Vetter and Toby Austin, "Kkwaenggwari," November 20, 2020, <https://omeka-s.grinnell.edu/s/MusicalInstruments/item/2403>.

⁸⁰ Classicstalk, "BTS SUGA Agust D MV REACTION with Contemporary composer 'Texu Kim,'" June 25, 2020. YouTube video, 9:20. <https://youtu.be/-bZibCis2Co>.

⁸¹ Roger Vetter, "Changgo," November 20, 2020, <https://omeka-s.grinnell.edu/s/MusicalInstruments/item/1238>.

variety of Korean *gugak* styles, and its relevance holds today via traditional performances as well as neo-traditional ensembles and compositions.⁸²

Similar to the *jangu*, the *daegeum* (대금) is one of the most learned and recognized aerophones by native Koreans to this day. It has been assigned the HS# 421.121.12. The *daegeum* is an open side-blown bamboo flute with fingerholes. There are 6 finger holes and 5 or less tuning holes. Another unique feature of this aerophone is called the “cheonggong,” which is a hole covered with a reed membrane. It is known for its distinctively deep, rich, and raspy timbre. The *daegeum* is the largest of the Korean bamboo flutes, with *dae* literally meaning “large” in the Korean language.

While Korea has many representative chordaphones, the *gayageum* (가야금), HS# 314.122, is a useful instrument to introduce due to its widespread use, popularity, and anthropological connections to Chinese and other East Asian zithers. It is tuned to an anhemitonic pentatonic scale. Though capable of harmony, the *gayageum* is played to specifically mute any simultaneous sounding notes, in preference of strictly melodic applications contrasting the Chinese *guzheng*.⁸³ Its resemblance to the Chinese *zheng* and the Japanese *koto* (movable bridge zithers) had many scholars assuming its origins from those countries, but recent accounts collected in So Inhwā’s *Theoretical Perspectives on Korean Traditional Music: An Introduction* point towards the idea that Korean zither-like instruments existed prior to the spread and adaptations of the Chinese *zheng* via the Silk Road.⁸⁴

⁸² Byung-ki Hwang, “Some Notes on Korean Music and Aspects of its Aesthetics,” *The World of Music* 27, No. 2, Korea (1985): 32-48.

⁸³ Roger Vetter, “Kayageum,” November 20, 2020. <https://omeka-s.grinnell.edu/s/MusicalInstruments/item/2121>.

⁸⁴ Inhwā So, *Theoretical Perspectives on Korean Traditional Music: An Introduction*, (Seoul: National Center for Korean Traditional Performing Arts, Ministry of Culture and Tourism, 2002), 72.

Traditional Korean instruments do not include electrophones, of course, however it could be interesting to highlight an modern adaptation of a traditional instrument into an electrophone. HS# 52. 312.22 is the electric *geomungo*: an amplified, fretted and plucked zither. It is larger than a gayageum, played seated, and utilizes a bamboo stick as plectra. The register of the *geomungo* is much lower than that of the gayageum.⁸⁵ The electronic *geomungo* (전자 거문고) has seen increased popularity in recent years due to groups like “Black String” and other neo-traditional Korean musicians.⁸⁶

Depending on the length of the course, access to instruments and/or performers of certain instruments, and the size of the class, professors may choose to include more examples of Korean musical instruments. However, these five provided should be bare minimum.

Assignments

1. Introduce the final (Module 8) assignment. Students should begin thinking about their topic and what approach they will want to take.
2. Assignment (Universal-type): What musical systems and concepts in the Western canon do you feel have the least use or context in [Korean] music? What are some benefits of shedding prior music theory knowledge and terminology when learning about another cultures’ music?
3. Assignment (Specific-type): Quiz–Musical instruments

Module 5

Module 5 will start far back in the past and move in chronological order for the next few sections, reviewing the cornerstones of traditional Korean music. Korean shaman music will be reviewed first, as it is some of the oldest examples of native Korean music that also provides foundational material for the traditional Korean music typically portrayed by *gugak* experts.

⁸⁵ Wachsmann, Klaus, Margaret J. Kartomi, Erich M. Von Hornbostel, and Curt Sachs, “Instruments, Classification Of,” *Oxford Music Online* (January 20, 2001).

⁸⁶ Naryeong Kim, “Jin-hee Kim, The World's First Invention of Electronic Lyre.” *The Women's News*, 2017 October 5, <https://www.womennews.co.kr/news/articleView.html?idxno=34618>.

Following shaman music is *Arirang*, which is revered to this day as the quintessential Korean music.

Sinawi (시나위) and *muak* (무악) is music used for *goot* (굿), which are shaman rituals. These musics are important as they predate a lot of other traditional Korean musics but share very similar modes and *changdan* (rhythmic patterns and the native Korean sense of meter), even with regional differences. As a matter of fact, many Korean folk musics preceding these are essentially expanded and developed forms of shaman music.⁸⁷ From the *sinawi*, Korean musicologists have determined approximately five distinctive regional styles: *seowujesori* (서우제소리) from Jeju, *changbutaryeong* (창부타령) from the Gyeonggi (central) region, *seongjupuri* (성주풀이) from the south, *ssonggeotaryeong* (송거타령) in the west, and *hwadu* (화두) in the east. Another notable shaman music is the *talchum*, or mask dance. This type of story-centric music has drawn attention due to its similarities to the popular Japanese *kabuki* masked-theater genre. The performance is based on a yearly ritual that the *yangban* (noblemen) hold, which permits the performance of these mask dances by artists and performers who mock the noblemen. The *yangban* allegedly held this yearly event as a way to maintain power and control by letting commonfolk and laypeople vent their frustrations about class dynamics.⁸⁸ Professors could consider having students focus on an example of two for each of these regional styles on their own as a class. Further learning could be done by linking folk songs derived from *sinawi* with their respective roots.

⁸⁷ Han Man-yong, "Religious Origins of Korean Music", in *Traditional Korean Music*, (Seoul: Si-sa-yong-o-sa, 1983), 24-25.

⁸⁸ KBS World, "Talchum, Korean Mask Dance, in *Sounds of Korea*, https://world.kbs.co.kr/service/contents_view.htm?lang=e&menu_cate=culture&id=&board_seq=432533&page=0.

Following similar regional trends is the *arirang*. While *arirang* did not appear until after the Goryeo period, it is considered the quintessential Korean piece by native Koreans and Korean musicologists. Beyond that, part of what makes *arirang* an interesting musical object to study is the variety of meanings attached to the term *arirang*. The word itself has no meaning in the Korean language, and the musical differences between each region can vary relatively dramatically, yet the Korean people still consider it one concept and idea that unifies them.⁸⁹ We can observe this phenomenon through three notable regional types of *arirang*: Gyeonggi, Jindo, and Miryang. These happen to share the same *jangdan* called *semachi*, which would be the equivalent of 9/8 meter at approximately 90 beats per minute in Western terms.⁹⁰ Despite this temporal commonality, the lyrics, narrative tone, and melodic content, each piece is unique from one another. Students could research modern applications of the *arirang* and its parallels to the origins of the musical concept, or dive deeper into the musical differences between each regional style.

Assignments

1. Assignment (Universal-type): Thread—Choose two to three example works from the Module. Share your thoughts on the musical and performative aspects of the work. Reflect on how this music meets or defies your personal musical tastes and tendencies. Afterwards, highlight key extramusical contexts related to this piece.
2. Assignment (Specific-type): Choose one
 - a. How to teach _____ to a non-scholar via a PPT with speaker's notes (the professor should detail the guidelines and key points that should be addressed depending on the culture and Module focus)
 - b. Organized chart/infographic of culture and its music and anthropological contexts (the professor should detail the guidelines and key points that should be addressed depending on the culture and Module focus)
 - c. Composition in the style of [_____] (The professor should detail guidelines and notational styles or video/audio recording requirements. Students should

⁸⁹ KBS World, "Arirang", in *Sounds of Korea*,
https://world.kbs.co.kr/service/contents_view.htm?lang=e&menu_cate=culture&id=&board_seq=417660&page=0

⁹⁰ Young Joo Park, "Three Local 'Arirang' Songs as Models for Teaching Korean Music in the Classroom," *Music Educators Journal* 100, no. 2 (2013): 46-48.

cross-examine their work with the source inspiration by analyzing areas of borrowed ideas, areas that are derivative/not authentic, etc.)

Module 6

Module 6 will cover primarily Joseon-era Korean court music, its cultural and historical contexts, and its influences to/from China. From there, discuss court music adjacent genres, such as *pansori* and *gisaeng*. These two do not fall strictly into either the court music or folk music genre historically or aesthetically but contain elements of both.

Jeongak, or court music, can be distinguished into the categories *hyangak* and *tangak*. The latter is named after the Tang dynasty in China, where it originated.⁹¹ Both of which are based on Confucian ideals, Buddhist teachings, or some combination of the two. *Jeongak*, in contrast to folk styles, tends to be very slow and meditative, in lieu of emphasizing logic and calmness over emotion. While Korea's renditions of *tangak* began with more syllabic melodies as performed in China, it slowly "Koreanized" as performers began singing or playing melodies in a melismatic fashion. These days, very few *tangak* pieces have been retained. Another difference is that Korean *hyangak* tended to be more focused on woodwinds than *tangak*, but both emphasized bowed strings often too.⁹²

Much of the advancements and preservation methods in *jeongak* were propagated by King Sejong. This Joseon-era king, beloved by much of the Korean population to this day, was a huge benefactor for education, science, and the arts. He delegated the task of systemizing and preserving *jeongak*, and specifically the complex and inconsistently notated *tangak* to trusted scholars, giving Korean musicologists many of the systems of the genres for us to understand

⁹¹ Yi Hye-gu, "Introduction to Korean Music," in *Traditional Korean Music*, 4-6.

⁹² Yi Hye-gu, "Difference between Hyang-ak and Tang-ak," in *Traditional Korean Music*, 35-47.

today.⁹³ Korean interpretation of musical materials from China and in other *jeongak* works featured pentatonic and heptatonic scales, and had a determined root note.⁹⁴ Despite their prescribed origins, *tangak* and its derivative styles underwent many transformations and are essentially native Korean traditional works.⁹⁵

Yeongsanhoisang, *sujecheon*, *jeongeupsa*, and *chwita* are some useful examples to choose from for the purposes of teaching. *Chwita* is military music.⁹⁶ *Daechwita* is a type of *chwita* reserved for the entrance of a king and is what the aforementioned hip hop song by AgustD is based on. This connection makes it a strong way to draw connections between modern and traditional Korean music. Like many cultures, *chwisas* are highly percussive, use cutting metal percussions and involve dance or dance-like moves. *Yeongsanhoisang* is a nine-episode reflection piece that represent *jeongak* that leant towards Buddhist teachings. *Sujecheon* and *jeongeupsa* are fruitful areas of study due to records showing their origins being traced back through multiple eras, such as the shamanistic period, Goryeo, and Joseon.⁹⁷ Most *jeongak* pieces, whether it is *hyangak* or *tangak*, share the purpose of bringing calm and peace through the veiling of emotions. Koreans use the term *pungryu* (풍류) to refer to the appreciation of the arts within the context of these ideals.

Gisaeng refer to low-born women who became or were chosen to become well-educated and artistically talented. Their place in society sheds light on an interesting feature of traditional Korean culture, where low-born female citizens actually end up becoming more educated and

⁹³ Robert C. Provine, "Sejong and the Preservation of Chinese Ritual Melodies," in *Traditional Korean Music*, 48-59.

⁹⁴ Robert C. Provine, "'Chinese' Ritual Music in Korea," in *Traditional Korean Music*, 71-72.

⁹⁵ Ibid., 60-79.

⁹⁶ Yi Hye-gu, "Introduction to Korean Music," in *Traditional Korean Music*, 6-7.

⁹⁷ KBS World, "Jeongeupsa and Sujecheon", in *Sounds of Korea*, http://world.kbs.co.kr/service/contents_view.htm?lang=e&menu_cate=culture&id=&board_seq=427932.

artistically practiced than noblewomen, since high-born women were forbidden to formal education and partaking in the arts.⁹⁸ While *gisaeng* performers do not perform *jeongak* music, they, like *pansori* musicians, fall into a strange category in between. Although structurally and musically their songs are unrelated to the rest of *jeongak* canon, their music is not folk in practice as it was reserved for, and exclusively designed to appeal to the noble classes. Hwang Jin-yi (황진이) is one of the more prominent figures for *gisaeng* repertoire.⁹⁹ Some *gisaeng* works students can search and study for their thread posts or assignments will be listed here:

Dongjitdal동짓달, Cheongsanri Byeokgyesu, Beloved Far Away, While Playing the Geomungo, When Plum Blossoms Rain Down, The Clear Northern Sky, Why Sleep in the Cold, Sujecheon (a non-*pansori* rendition)

Assignments

1. Assignment (Universal-type): Thread—Choose two to three example works from the Module. Share your thoughts on the musical and performative aspects of the work. Reflect on how this music meets or defies your personal musical tastes and tendencies. Afterwards, highlight key extramusical contexts related to this piece.
2. Assignment (Specific-type): choose one of the following prompts, and write a three to five page paper with works cited.
 - a. Compare and contrast the gender politics in music between past Korea versus both modern-day Korea (ie. K pop and the Hallyu wave) and modern-day U.S.
 - b. Choose a *jeongak* piece. Perform a musical analysis of the piece in light of *jeongak* style. Instructors should encourage students to avoid the use of Western canon methods by providing examples of nonconventional musical analyses. Tie its anthropological origins to either native Korea, China, Japan, or another country. Lastly, comment on how its lyrical or performative contexts relate to shamanism, Confucianism, or Buddhism.

⁹⁸ Byong Won Lee, “Evolution of the Role and Status of Korean Professional Female Entertainers (Kisaeng),” *The World of Music* 21, no. 2 (1979): 75–84.

⁹⁹ KBS World, “Gisaeng”, in *Sounds of Korea*, https://world.kbs.co.kr/service/contents_view.htm?lang=e&menu_cate=culture&id=&board_seq=432231&page=0&board_code=tmusic.

Module 7

Module 7 will be structured similarly to Module 6, but instead cover non-*jeongak* music, such as folk and other auxiliary traditional Korean musical styles.

Like many cultures, there are many types of Korean folk music. Other than the obvious fact that Korean folk music is typically performed by non-noblemen and women, folk music also tends to express emotion outwardly and vividly, whether that be sorrow, anger, or happiness. Contrast this with *jeongak* and the *pungryu* aesthetic which aims to bring the listener and performer into a calm, less emotional state through serene music. In addition, Korean musicologists tend to attribute the concept of folk music not only with the worksongs of farmers and the like, but also with the music of professional artist troupes and bards. The reasoning being that even professional musicians and groups bore more in common with laypeople than the nobility, and the musical aesthetics of these groups shared more similarities with the music of laypeople and farmers than with *jeongak*.¹⁰⁰ Some styles that should be covered include: *pansori*, *minyo*, *japga*, *sanjo*, and *nongak*.

While *pansori* is now associated with court music aesthetics, attire, and performance feel, it was actually a type of folk music, performed by professional commonfolk known as *kwangdae*, and typically features a simple ensemble of a *janggu* drummer and singer/narrator.¹⁰¹ The audience-performer dynamic includes participation through encouraging shouts and exclamations from audience to performer. Additionally, humor in *pansori* works are often low-brow, containing innuendos and sexual humor that would be taboo in formal settings. Between that and participatory theatrical elements, it is clear how *pansori* does not fit in with

¹⁰⁰ Song Bang-song, "Korean Musicology," in *Traditional Korean Music*, 118.

¹⁰¹ Song Bang-song, "Korean Kwangdae Musicians and Their Traditions," in *Traditional Korean Music*, 186-88.

jeongak and court music aesthetics. *Pansori* works are quite long and utilize a variety of *jangdan* to emphasize different emotions depending on the feel of the story or moral. Of the twelve traditional *pansori* cycles known, only five are typically performed.¹⁰² *Chunhyangga* remains the most popular and is often referred to or used as the basis for K dramas and other popular mediums. The story revolves around the star-crossed love between a nobleman and a *gisaeng* (low-born female entertainer). The work can be summarized as Korea's non-tragic Romeo and Juliet story and reflects both the recurring nature of Korea's history with strict social hierarchy in conflict with the artistic expressions of breaking or mocking such hierarchies. The other four staples of *pansori* repertoire are *Simcheongga*, *Heungbuga*, *Jeokbyeokga*, and *Sugungga*.¹⁰³ *Pansori* works are important for students to study not only because they are still a well-known style amongst native Koreans, but also because their lengthy, candid narratives shed light on extramusical aspects of traditional Korean society.

The other two vocal genres, *minyo* (민요) and *japga* (잡가), tend to be much shorter than *pansori*. One might equate *minyo* and *japga* to modern popular songs, with *pansori* to being comparable to musical theater or opera. Although helpful to some students, these types of analogies should be used sparingly and not as a true parallel. *Minyo* refers to the general concept of folk music and tends to share many musical and anthropological qualities according to various scholars. Meanwhile *japga* refers to a set of miscellaneous folk music, typically performed in groups, that do not fall neatly into the *minyo* category but are still distinctly folk. It should be

¹⁰² Marshall R. Pihl, "'P'ansori': The Korean Oral Narrative." *Korean Studies* 5 (1981): 43–62.

¹⁰³ Song Bang-song, "Korean Kwangdae Musicians and Their Traditions," in *Traditional Korean Music*, 190.

noted to students that the differences between genres like *minyo* and *japga* are prescriptive, and the distinctions made are blurrier lines in practice.¹⁰⁴

These folk genres tend to describe the daily life and experiences of the common people. Unlike musical genres that stem from poetry, the language used in *minyo* is robust and accessible.¹⁰⁵ Like many cultures, folk music was passed down by rote, and has only recently been transcribed or recorded, thanks to the efforts of the Korean government and musicologists. Some characteristics of Korean folk music include the use of *jangdan* that emphasize cycles of three. In Western theory terms, this would be akin to compound meters with triplets.¹⁰⁶ *Jangdan*'s cyclical nature and flow should not be conflated with Western terminology too much, however, as even though mathematically features seem congruent, the feel and application in real time is distinctive. Imagine if jazz swing were described and notated as precise quavers; such applications of a theoretical system ironically strip away from the source material rather than supplement it. Pitch and melodic content are typically based on pentatonic scales, feature clear diction, and vocal ornaments such as long melismatic lines or sliding between notes are common.

¹⁰⁷ *Minyo* and *japga*, unlike *jeongak*, vary widely between regions. A list of these folk musics and their respective regions will be listed below:

- Gyeonggi Japga (professionally performed folk)
 - Yusanga (유상가)
 - Sochunhyangga (소춘향가) — based on a famous pansori piece, Chunhyangga.
- Namdo (남도)
 - Yukjabaegi (육자배기)
- Seodo (서도)

¹⁰⁴ Robert C. Provine, "Brief Introduction to Korean Folk Music," in *Traditional Korean Music*, 183.

¹⁰⁵ Keith Howard, "Minyo in Korea: Songs of the People and Songs for the People," *Asian Music* 30, no. 2 (1999): 2-3.

¹⁰⁶ Roald Maliangkay, "Defining Korean Folksongs: Characteristics and Terminology," In *Broken Voices: Postcolonial Entanglements and the Preservation of Korea's Central Folksong Traditions*, 59.

¹⁰⁷ Roald Maliangkay, "Defining Korean Folksongs: Characteristics and Terminology," In *Broken Voices: Postcolonial Entanglements and the Preservation of Korea's Central Folksong Traditions*, 57.

- Susimga (수심가)
- Santaryeong (산타령) or “mountain songs”
 - Nolryang (놀량)
 - Apsantaryeong (앞산타령)
 - Dwitsantaryeong (뒷산타령)
 - Jajinsantaryeong (자진산타령)
 - Sanajitaryeong (산아지타령)

Some notable instrumental folk genres in *sanjo* and *nongak*. Both types of instrumental music derive from their roots in shaman ritual music, with elements of foreign (namely Chinese) influences mixed in, or the developments of prominent folk musicians over time.¹⁰⁸ *Sanjo* translates to mean “scattered melody,” and like the name suggests is an improvisatory instrumental style of Korean music that focuses on the development and manipulation of melodic units for each piece’s performance. This music can be seen as instrumental *pansori* in structure and performance. It is longer in length than other folk music such as *minyo*, focuses on a solo instrumentalist, occasionally with accompaniment, to convey a dramatic narrative. The types of instruments typically used in *sanjo* are wind instruments, like the *daegeum*, or stringed instruments, like the *gayageum*. *Sanjo* pieces are also unique in that one of their movements can often contain a *jangdan* comparable to the Western 4/4 meter, which is rare.¹⁰⁹ *Nongak* music, meaning “farmer’s music,” is not actually limited to just farmers, but also the professional folk musicians that are so prominent in Korea’s musical history. Unlike *sanjo* which is typically melodic and utilizes drums like the *janggu* to keep pulse, *nongak* is almost exclusively percussive. The percussive nature of the music is meant to be played with a large participatory

¹⁰⁸ Song Bang-song, “Korean Kwangdae Musicians and Their Traditions,” in *Traditional Korean Music*, 194-95.

¹⁰⁹ Yi Hye-gu, “Introduction to Korean Music,” in *Traditional Korean Music*, 17.

crowd, where dance, work, or other types of entertainment can be interwoven. As such, *nongak* music tends to be much freer and cyclical in form, in contrast to *sanjo*.¹¹⁰

Assignments

1. Assignment (Universal-type): Thread—Choose two to three example works from the Module. Share your thoughts on the musical and performative aspects of the work. Reflect on how this music meets or defies your personal musical tastes and tendencies. Afterwards, highlight key extramusical contexts related to this piece.

Module 8

This module will delve more deeply into alternative contemporary Korean musics that are not K pop or other Western-derived styles. In addition to this, other up-to-date aspects of Korean culture and music should be presented. In this project, recommended sources and musical examples will be presented and cited, but this module should remain more open to the professor's tastes, current trends and customized towards students' interests as made clear through assignments/discussions as needed. In short, this module should provide the greatest freedom for students to discover and share ideas as they prepare to finish their final assignment for the course.

For the shorter quarter programs or online incarnations of the course, examples of neo-traditional Korean music can be listed out for students to choose from as their focus. From there, students can interact with each other and the various materials through discussion threads and replies. For semester programs and/or in-person iterations, certain examples can be discussed more in detail by the professor, before separating students into live discussion groups. From

¹¹⁰ Yi Hye-gu, "Introduction to Korean Music," in *Traditional Korean Music*, 17.

there, students can pick or find their own additional example for either a discussion thread homework assignment or come into the next class prepared to engage in another round of live discussion groups. The following are a few possible musical examples and musicians that professors can refer to.

Young Tak (영탁) is a trending *newtro* (뉴트로) musician in South Korea. He sings in a style reminiscent of *trot* (트로트), which is referenced in Module 3. *Trot* music bridges the gap between more traditional Korean musical tendencies and the beginning of Korea's Westernization both culturally and politically. The revival of *trot* music and its era's extramusical aesthetics is referred to as *newtro*. They are often referred to somewhat interchangeably, but the key difference is *newtro*'s broader inclusion of products and ideas that remind current Koreans of the past generation, including but not limited to *trot* music. Young Tak has reached celebrity status in South Korea due to his appearance on Korean national television.¹¹¹ His performances on television arguably became one of the main vehicles for *trot*'s revival and the emergence of the *neutron* trend. Beyond *newtro*, his performance which includes samples of Beethoven's "Für Elise" can additionally open up discussion about how quickly Western Classical music became infused with the current generation's ideal of "throwback music" and the recent past through.¹¹²

Seodo Band (서도밴드) is another up-and-coming group who are attributed with the popularization of *Joseon pop* (조선팝), one of many *gugak* fusions that have emerged in the twenty-first century of Korean music. Gangangsullae is a jazz-*gugak* fusion rendition of a

¹¹¹ 미스&미스터트롯, "【얼굴직캠】영탁 - 막걸리 한 잔 🔥 미스터트롯 1:1 테스트 🔥," 1 Feb 2020, YouTube video, 3:24, <https://youtu.be/Tf3uKgNbIaA>.

¹¹² 스브스케이팝 X INKIGAYO, "Young Tak(영탁) - Jin Jin Jin(찐이야) @인기가요 inkigayo 20200419," 19 April 2020, Youtube video, 3:23, <https://youtu.be/cUgllsKhi7Y>.

traditional Korean dance piece which was done to bring bountiful harvests.¹¹³ Seodo Band has renditions of multiple forms of Korean traditional music that can be easily compared side-by-side. Among their many examples that can prove fruitful for student discussion is the Korean sea shanty, and *Sarang-ga* (사랑가), which translates essentially to “love song.”¹¹⁴ The following is a *Joseon pop* version and a traditional version with a brief explanation of *Sarang-ga*, which is actually a piece from one of the big five *pansori* tales, *Chunhyang-ga*, as covered in Module 4.¹¹⁵

Seodo Band is a particularly powerful case study due not only to their popularity but also because a lot of their performances are direct renditions of or references to *gugak* pieces. Other notable, modernized renditions of *gugak* pieces can be found of *Sae-taryeong* (새 타령), or “bird song,” and *Arirang*, which as covered in Module 5 is the song Koreans consider their country’s quintessential music.¹¹⁶ *Sae-taryeong* was repopularized twice since its original incarnation, and as such was performed in three different mediums and era contexts. The original is a traditional *gugak*, *minyo* folk piece from the Jeolla (southern) region of Korea, and is one of the most representative pieces of the region second only to Jeolla-styled *Arirang*.¹¹⁷ The *trot* version sung by Kim Serena marks the first repopularization of the piece during the process of Westernization.

¹¹³ KBS WORLD TV, “sEODo BAND(서도밴드) - Ganggangsullae(강강술래) (Immortal Songs 2) I KBS WORLD TV 201024,” 3 Nov 2020, YouTube video, 5:19, <https://youtu.be/DGG0tU2vybI>.

¹¹⁴ JTBC Music. “조선팝 창시자 다운 무대 클래스..! 서도밴드의 창작곡 〈뱃노래〉 ♪ 풍류대장(poongryu) 1회 | JTBC 210928 방송.” 28 Sep 2021. YouTube video, 3:42. <https://youtu.be/J3TwlSmSBYk>; youshine. “뱃노래- 양금석 A Boating Song (a Shanty, Korean folk song)- Yang Geum Seok 한영자막 Korean/ English captions.” 12 Oct 2022. YouTube video, 3:49. <https://youtu.be/2Q6ng3Nw1XA>.

¹¹⁵ JTBC Music. “서도밴드의 색이 확실하게 드러난(*~U~*) 〈사랑가〉 ♪ 풍류대장(poongryu) 6회 | JTBC 211102 방송.” 12 Oct 2021. YouTube video, 3:31. <https://youtu.be/IDkmN5jpWRw>; Youtube KCCLA. “[Eng Sub] Pansori 'Sarang-ga'(Love Song) | Korean Traditional Music 101 영어 판소리 사랑가.” 23 Jun 2021. YouTube video, 6:33. <https://youtu.be/coc6bn3aY4E>.

¹¹⁶ JTBC Music. “[풍류캠] 서도밴드x이윤아 - 희망의 아리랑 ♪ 〈풍류대장 (poongryu) 7회〉.” 16 Nov 2021. YouTube video, 4:15. <https://youtu.be/9NyzAi9zUw4>.

¹¹⁷ Arirang Culture. “[Korean Music Fest] Gayageum Byeongchang Namdo Minyo - SAETARYEONG.” 12 Dec 2016. YouTube video, 5:26. <https://youtu.be/f8aIYc6NKv8>.

¹¹⁸ Finally, the rock-forward *Joseon pop* version explores how *gugak* gets revived in Korea's current, Westernized society.¹¹⁹

Black String is a group that features *gugak* instruments in a contemporary Western concert-style context. Their piece "Mask Dance" is based on Korea's shamanistic music tradition, but many of their other works have little to no correlation to *gugak* outside of their timbral elements and instrumentation.¹²⁰ While Black String is unique in its unique instrumentation for Western contemporary concert music, the group ADG7 utilizes not just traditional instrumentation, but musical structures, theatrical elements, and clothing into their performances. Their international debut on NPR's Tiny Desk series is one of the first examples of how new music might sound if it were based much more on Korean traditional styles and musical conventions than Western ones.¹²¹

Lee Nalchi (이날치) utilizes *pansori*-inspired vocals and lyricism combined with modern funk instrumentation. Their song "Tiger is Coming" (범 내려온다) is based on the lyrics of a traditional *pansori* story.¹²² While the flow of the lyrics and the general stylizations of the vocals are reminiscent of *gugak*, their highly modernized funk accompaniment sets them apart from the other neo-traditional artists. The band's fame rose greatly from this song and became featured in commercials for the country's premier electronics company, Samsung. Finally, Ssing Ssing (쌍쌍) features Lee Hee-moon (이휘문), former *gugak* and *pansori* musician who turned

¹¹⁸ 박종선. "김세레나 - 새타령." 18 Dec 2013. YouTube video, 2:37. <https://youtu.be/4IRjyitzSsw>.

¹¹⁹ JTBC Music. "쑥국 쑥쑥국 / 한 번 보면 잊히지 않는 AUX의 힙한 무대 <새타령> ♪ 풍류대장(poongryu) 2회 | JTBC 211005 방송." 5 Oct 2021. YouTube video, 3:28. <https://youtu.be/RZDCMV1DMO4>.

¹²⁰ 온스테이지ONSTAGE. "[온스테이지] 315. 블랙스트링 - Mask Dance." 30 Nov 2016. YouTube video, 6:16. <https://youtu.be/kawOPq0jgOA>.

¹²¹ NPR Music. "ADG7: Tiny Desk Concert." 19 Aug 2022. YouTube video, 17:04. <https://youtu.be/sdaOtnuw-Ew>.

¹²² LEENALCHI. "이날치 LEENALCHI - 범 내려온다 Tiger is Coming [360 Official M/V]." 20 Feb 2020. YouTube video, 5:32. <https://youtu.be/vmIhY9k5KYM>.

towards psychedelic and glam rock-forward fusion. Despite debuting years before the *joseon pop* trend officially started, he could be considered part of that category stylistically. He is, in essence, a sort of predecessor and was one of the first *gugak* fusion-type musicians to reach international success with his group's performance on NPR's Tiny Desk series years before the debut of now widely popular artists like Lee Nalchi or Young Tak.¹²³

Module 8 Assignments

Module 8's first assignment is a Universal-type assignment and should be lighter in workload and more interactive than the recent Modules. This provides students some respite at the end of the term as they finish their final projects while also giving them the space to explore content on their own outside of the what the course offers. Whether it be in the form of a thread for online classes, or in-class discussion groups for live classes, the prompt can remain the same. The final assignment should have been introduced in Module 4 and will be submitted and/or presented in Module 8. Recommendations of prompts and options given to students for a course in Korean music will be detailed below.

1. Assignment (Universal-type): "Choose one or two example works from or related to the themes of the Module. Share your thoughts on the musical and performative aspects of the work. Reflect on how this music meets or defies your personal musical tastes and tendencies. Afterwards, highlight key extramusical contexts related to this piece."
2. The final assignment should be detailed and assigned in Module 4, not Module 8. Students should choose one of the following for their final project in this course
 - a. Write a five-page essay on the interdisciplinary potential of studying this cultures' music. What fields can ethnomusicologists and musical scholars collaborate with? Why and how would such collaborations be helpful to the preservation, proliferation, and understanding of this culture?
 - b. Choose a topic related to any of our Modules and produce an educational video essay which would help both scholars and non-scholars understand your cultural and musical topic of choice. The video should be about five to twenty minutes in length, depending on the length of musical samples being played. Musical

¹²³ NPR Music. "SsingSsing: NPR Music Tiny Desk Concert." 28 Sep 2017. YouTube video, 15:01. <https://youtu.be/QLRxO9AmNNo>.

samples without a voiceover should not exceed twenty-five percent of the video's overall length.

- c. Create an organized chart or infographic for this culture, its music and its anthropological contexts. Make sure to cover as many of the topics in all the Modules as possible. You will be graded on the visual presentation of the work, accuracy of the information, and the conciseness of the information

Following the end of Module 8, the professor and/or relevant faculty should provide a survey

which aims to promote the future health of this course, and the overall project's long-term goals.

CHAPTER 5: SURVEY APPLICATIONS AND CONCLUSIONS

Survey Review

The survey was designed to target music scholars or musicians who do not have an extensive background in ethnomusicology or non-Western styles, and is recommended to be used in a classroom setting, during earlier courses that most music scholars would take regardless of their focus. It aims to test both the global breadth of an institution's music scholars' knowledge while also measuring their level of interest for the sake of curriculum planning. Such a survey provides insight into the cultural gaps that exist in what we currently consider a general music education. For those aiming to reproduce the survey for their institution and curriculum planning, segments that reference "Asian American" music or culture should be replaced with the cultural group of the course. The results explored here should be treated as a case study for future implementations, in contrast to statistically significant data. For the purposes of survey response analysis, my findings of who is and is not an eligible participant is irrelevant, as they were part of my own personal and professional network, in contrast to being associated with a singular institution or program.

After the initial screening is completed and the target audience is captured (music scholars and musicians without extensive ethnomusicological experience), the following section begins with open-answer questions that prime participants for self-reflection by drawing out their natural responses and musical assumptions. This primer section begins with open, non-leading questions such as "Name the first 5 instruments that you can think of," eventually moving towards more targeted, leading questions such as "If someone told you they were studying music in college or above, what styles of music would you assume they were somewhat

proficient/knowledgeable in?” The end of the open-answers segment will need to be edited either by replacing “Asian American music” with [insert culture here]’s music, or entirely replaced at the discretion of the project head depending on the course focus.

In the case of my findings, only two instruments out of forty-five mentioned belonged to a non-Western culture, less than five-percent. These results suggest that the group might self-reflect that Western music perspectives are dominant. The results are shown below:

Table 5.1

Name the first 5 instruments that you can think of.

9 responses

Piano, violin, mandolin, guitar, djembe
Piano, Violin, Clarinet, Trumpet, Guitar
piano bass guitar vocals violin
Guitar, Drums, sitaar, saxophone, and flute
Clarinet, Oboe, Violin, Trumpet, French Horn
Cello, guitar, banjo, violin, voice
Piano, flute, guitar, cello, drums
piano, guitar, oboe, flute, timpani
Piano, Voice, Guitar, Violin, Piccolo

When asked to share instruments from another musical culture, eleven different countries’ instruments were mentioned, with the most common mentions being India and Africa.

Interestingly, the Indian instrument named was almost exclusively the sitar. Another feature worth noting from these results is how countries in East Asia were mentioned separately,

whereas African, Indian, and Native American instruments were mentioned generally, despite the size and/or cultural distinctiveness between the subgroups within those cultural groups. This could be observed multiple ways by a curriculum planner:

1. That the student body has a cursory knowledge of a wide range of cultural musics, and should therefore focus on large regions and differences between subgroups and their musics, or ...
2. That the student body has a deeper familiarity with and interest in East Asian musical styles and their distinctions and should therefore focus on a deeper understanding of those subgroups.

The results are shown below:

Table 5.2

Sitar - India
Drums - Africa & Native American Kalimba - Africa Danson - Korea
koto, zither, tabla, sitar, tambura
I know of the Sitar (India), the Berimbau (Brazil), and the steel drum (Jamaica I think)
Mbira, Zimbabwe
Zither, balalaika, didgeridoo, Koto, djembe
Siku from Chile
shamisen from Japan, pipa from China, sitar from India

As predicted, all participants expect the average musical scholar to be versed in Western canon. One participant mentioned “world music.” The results are shown below:

Table 5.3

If someone told you they were studying music in college or above, what styles of music would you assume they were somewhat proficient/knowledgeable in?

9 responses

Classical canon: Bach, Mozart, Brahms, etc...
Definitely Classical - would have to at least have some knowledge in music theory.
western classical music or jazz
Classical or Jazz
Classical, Jazz, Keyboard, Vocal, World Music
I would assume that their baseline is western classical because that is taught pretty much no matter what people study
Classical
anything in the western canon as that is primarily what's been taught. i'd also assume they were at least somewhat aware of contemporary composers for their instrument/ensemble.

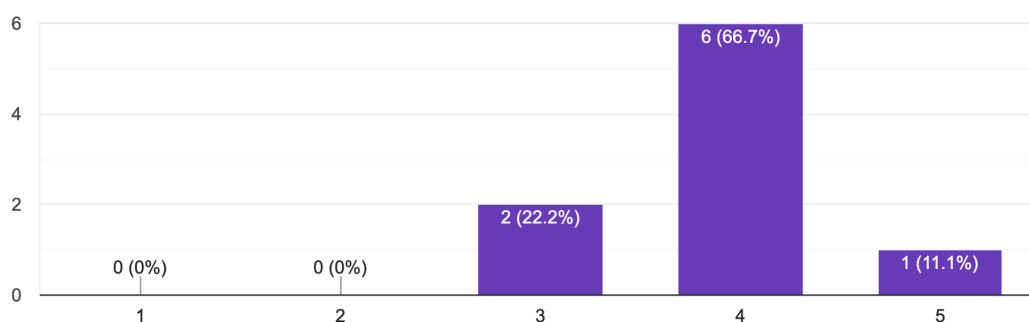
When asked what Asian or Asian American music meant to participants, results included a strong mix of Western-based genres performed by Asian or Asian American identifying artists, traditional East Asian genres, and a few instances of hybrid genres and neo-traditional artists.

The following section has participants gauging how Westernized musical perceptions are. They then assess the same but about other cultural elements instead of music. The survey from

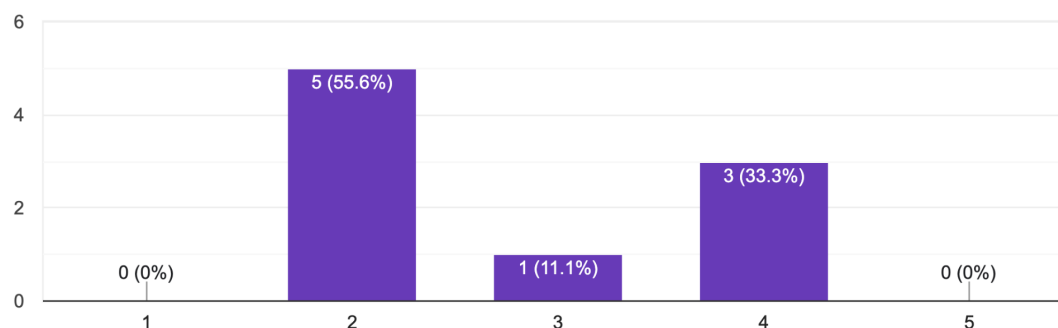
this sample size might imply that in general, cultural diversity is becoming more prevalent in multiple areas of culture, but much less so in music. Implementing this in curriculum planning, faculty could incorporate more extramusical elements into the courses, anchoring knowledge in other areas for students to produce a more organic perspective on the music. The results are shown below:

Table 5.4

On a scale of 0-5, how "Westernized" do you think music is on a global scale?
9 responses



On a scale of 0-5, how "Westernized" do you think other art/cultural aspects (ex: cuisine, painting, video/new media etc.) are on a global scale?
9 responses



The next segment allows participants to share their knowledge and desire to learn for various non-Western musics. For an institution to make steady, sustainable change in musical curriculum, I propose that faculty choose non-Western musical cultures and topics in which:

1. A moderate of the participants/prospective students have some familiarity in the musical culture.
2. A small-to-large minority of the students have extensive familiarity in the musical culture.
3. A large majority of the students have a desire to further their education in the musical culture.

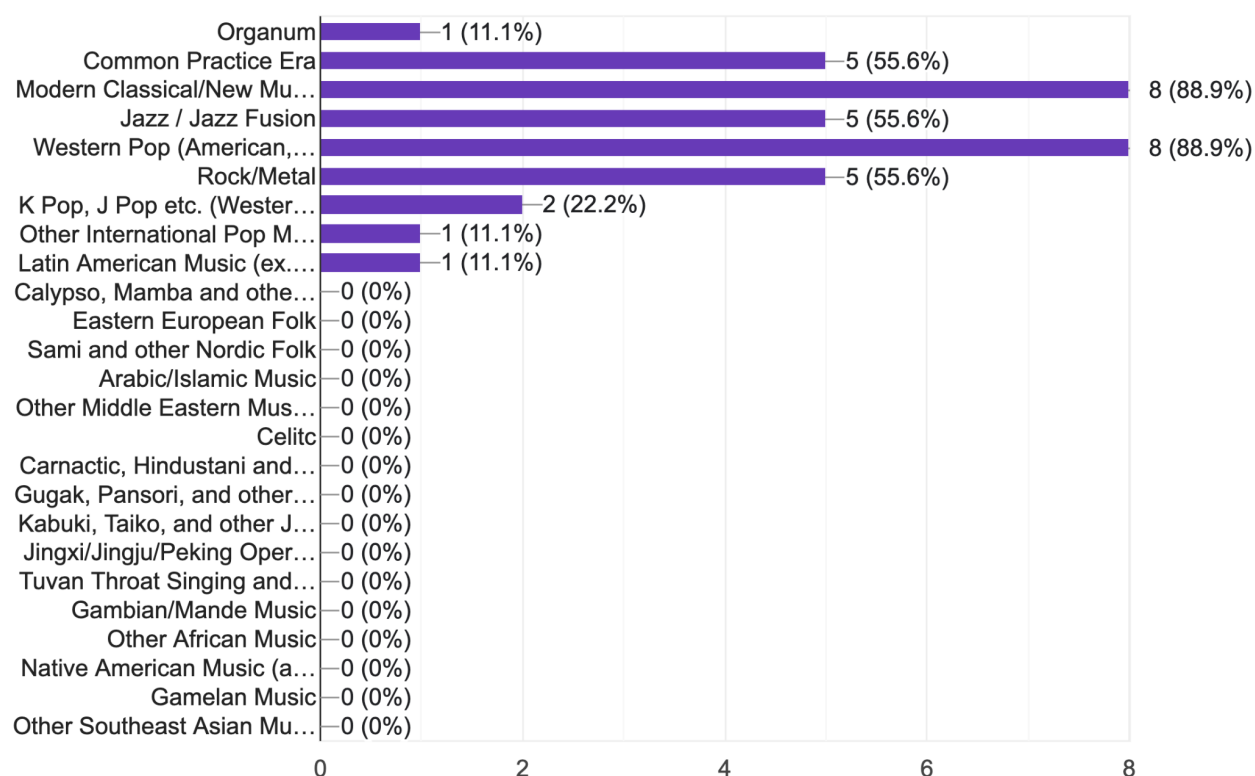
Another condition that would have to be met would be availability of eligible instructors. If the ability to find eligible instructors is an issue for certain cultures due to location etcetera, an institution could narrow down the list provided in this project. However if possible, the interest data used in a more exhaustive list could lead to a call-for-application for musical specialists in those respective cultures, a much needed but understandably difficult cause to fund. In my case, fusions between other cultures and jazz, international pop, Latin American, traditional Korean, and traditional Mongolian music would be viable choices.

The results are shown on the following three pages:

Table 5.5

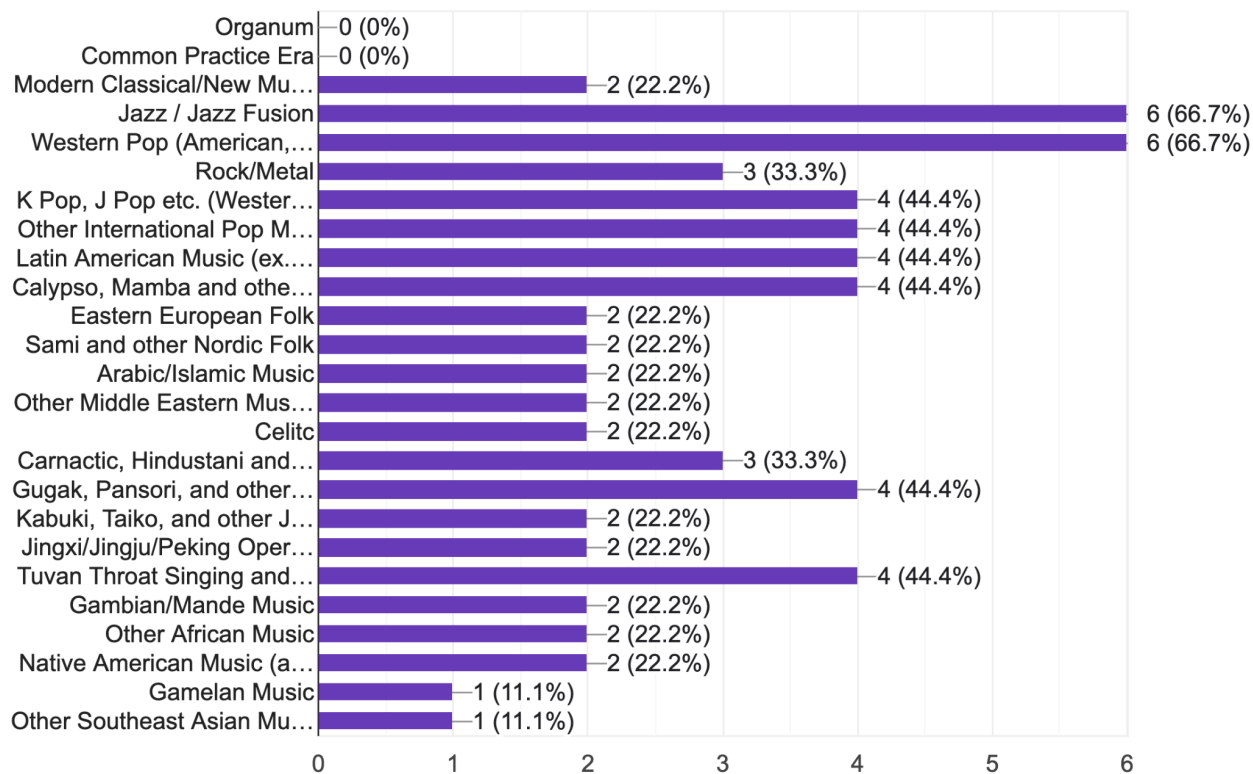
From the same list, which of these musical styles are you VERY familiar with (studied about through text/coursework, studied extensively through perso...research, or have professional experiences with)?

9 responses



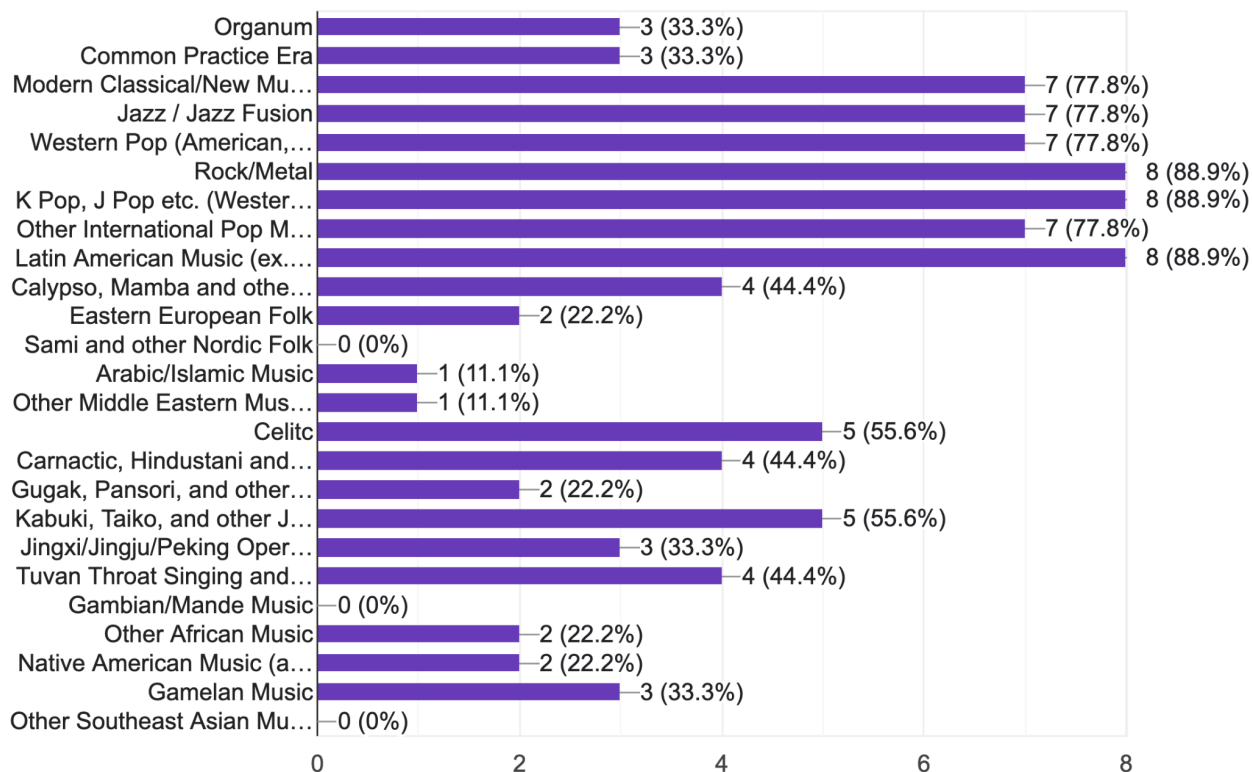
From the same list, which of these musical styles would you like to study/teach in a formal education setting?

9 responses



Which of these musical styles are you at least SOMEWHAT familiar with (have listened to a recording, studied about through text/coursework, or discussed with a fellow colleague etc.)?

9 responses



The data from these tables provides us with a few insights from our participant pool.

First, is that participants typically think of musical materials related to the Western canon before others. Second, is that participants assume that an education in music is synonymous with an education in Western music, namely Classical. Third, is that of the non-Western styles mentioned by participants, Indian, East Asian, and African styles were the most often mentioned in respect to instruments known and with respect to interest to learn. Synthesizing the data reveals that participants were aware of and minimally knowledgeable about music outside the Western canon,

but assumed that general musical knowledge lies within Western practices. Their curiosity in expanding their own musical perspectives lies in cultural zones that they are at least somewhat familiar with. Even further, interest in courses about fusion music was higher than about specific cultures. Using this synthesis as a tool for curriculum design, faculty could assert that it would be more beneficial to slowly easing these participants into academically exploring non-Western music. Such survey results might demand altering the course proposed in this project to expand the modules surrounding more contemporary forms of Korean music and fusion, while reducing the amount of content regarding traditional music or weaving it in between other modules in contrast to having dedicated modules for them.

Conclusion

This project has made a case and a call-to-action for an overhaul of music academia. The need for this change was explored using the contexts of Western cultural dominance within the global music scene, global academic scene, and other areas. Doing so will reconcile issues stemming from globalization and the recent colonial events such as cultural erosion and homogeneity in global music perspectives. The issues were expounded on through the Asian and Asian American diaspora, in which a literature review was provided to show the deep need for academic attention. Beyond proving a need for the transformation of music academia, a practical methodology, course model using the Korean musical diaspora, and a survey model for adaptive implementation were provided and detailed. This project hopes to be a one of many proponents to help enrich human arts, empower cultural-rich communities, and promote a healthy, diverse world.

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